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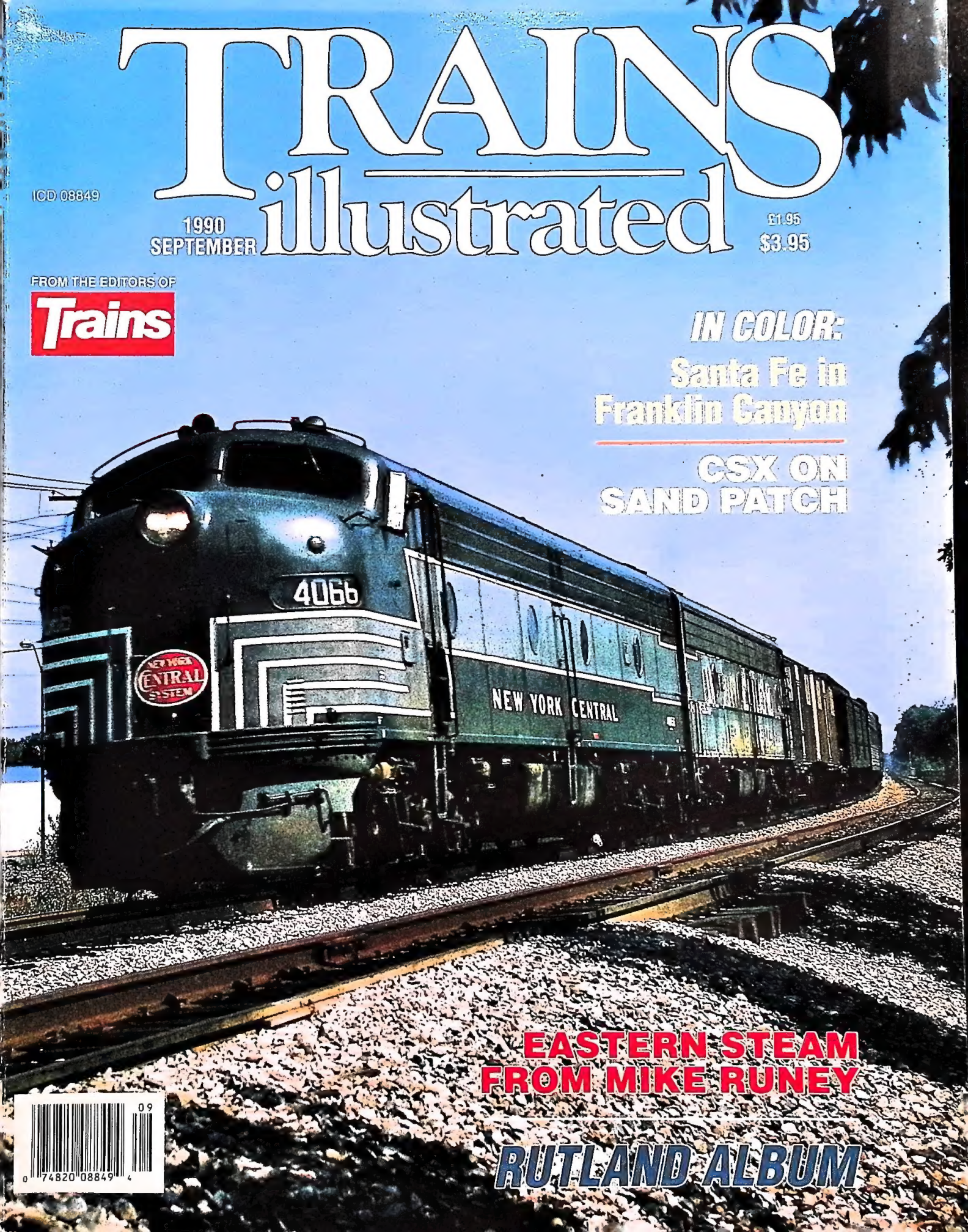

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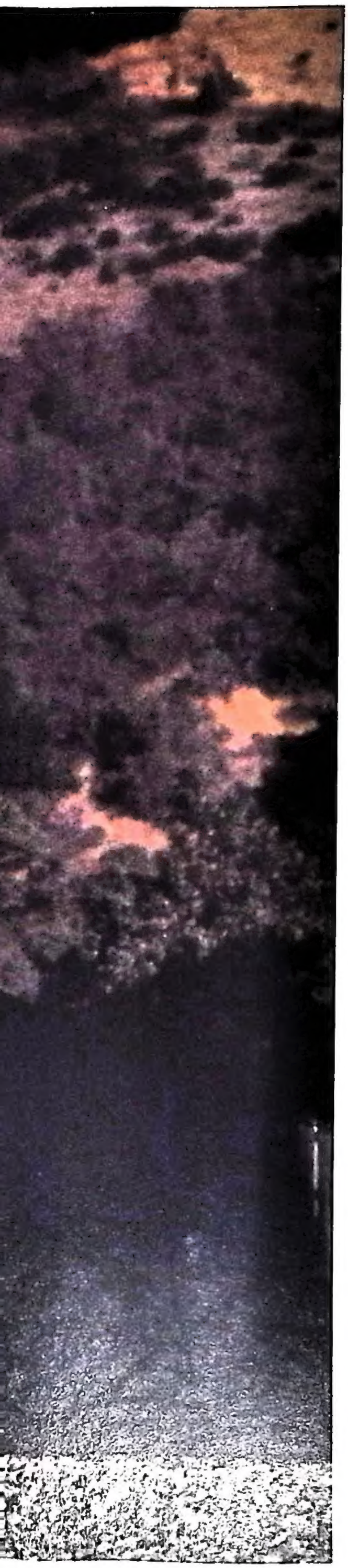

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Waiting for 1 horsepower

LEFT: The lead SD40-2 of Santa Fe's Extra 5162 West bursts out of the shadows at Glen Frazer as it snakes through northern California's Franklin Canyon. Photographer Steve Schmollinger has comprehensively covered this scenic Santa Fe location (pages 36-43).

ON THE COVER: Spiffy lightning-striped E8 4066 leads train 355, the *Michigan*, New York Central's noontime Detroit departure for Chicago, into a curve on the old Michigan Central main line in Dearborn, Mich., in a September 9, 1963, photo by J. David Ingles.

VANTAGE POINT

NEW FACE, SAME MISSION

WITH this sixth issue, TRAINS ILLUSTRATED welcomes a new member to the editorial staff, Associate Editor Paul D. Schneider. A native of Hamilton, Ontario, Canada, Paul lived in Milwaukee in his high-school years, later went railroading with Burlington Northern in Chicago and Seattle. Readers of our sister magazine TRAINS might remember his byline from two feature articles: on working in BN's Union Avenue Tower in Chicago (October 1981), and a heartfelt farewell to the Rock Island (March 1983). Recently, Paul has been contributing as a free-lancer to Modern Railroads, CTC Board, and Passenger Train Journal. Paul is an excellent and innovative, but largely unpublished, railroad photographer. As evidence, we commend to you pages 50-51 in this issue, where he uses his work to introduce a new feature, "Through Your Eyes." Paul shares our goal of attracting new photo credit lines to these pages, and he suggested this forum of a different—and perhaps offbeat—contibutory theme for each issue. . . . Many of you have expressed support for T.I. in your letters to us, but that same mailbag each day contains two recurring themes. One is concern for losing some of the image on large-format photos which spread across the page-split in the middle. To alleviate this, with this issue we begin an experiment of employing computerized scanning equipment to duplicate, or repeat, a thin vertical strip of such photos at the middle channel, so as to not lose any of the image in the binding. Another request is for railroad news, or lengthier text stories. For those of you who might have missed T.I.'s premier issue (dated Winter 1988 and now sold out), allow us to repeat part of our statement of mission therein: "We are confident that TRAINS ILLUSTRATED will be the top showcase for rail photographers . . . and only that—T.I. is leaving such ingredients as historical text, first-person anecdotes, current events, and 'Railroad News Photos' to TRAINS." The same goes for long stories of even current railroad operations. T.I. was created to complement, not compete with, our 49½-year-old sister publication, so while we do solicit and publish contemporary feature-type photography in T.I., news events and long feature stories remain solely the province of TRAINS. . . . Two housekeeping items: As mentioned last issue, the new binder folders for loose copies of T.I. have indeed arrived; see the advertisement on page 10. And, we plan to wait at least until eight issues, or two volumes, of T.I. have been published to issue an index of articles.

J David Ingles

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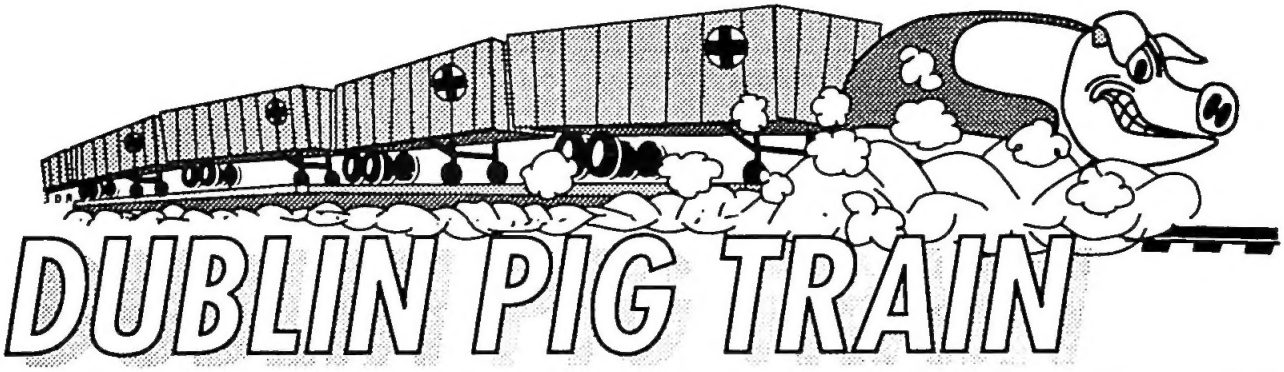

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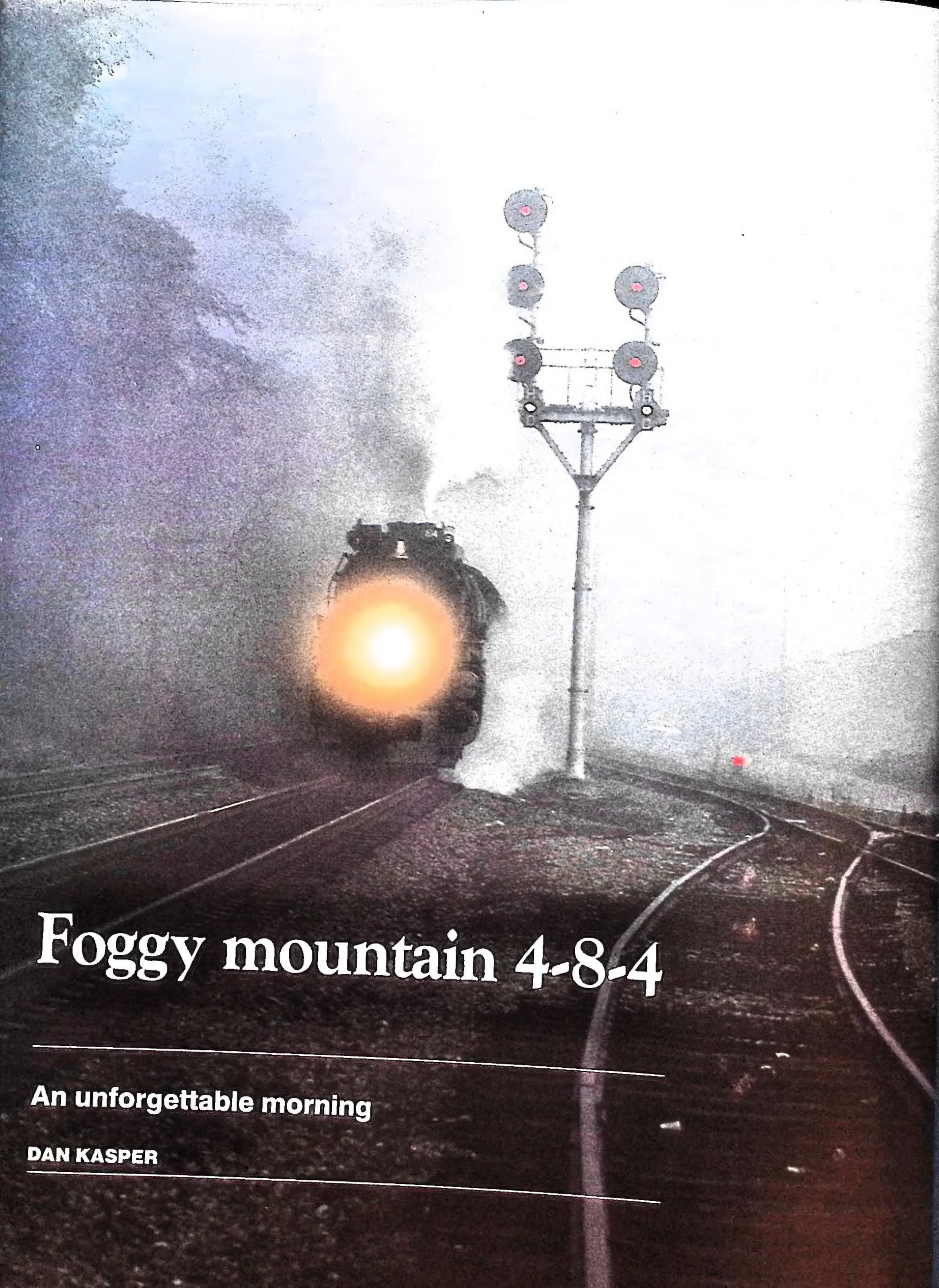
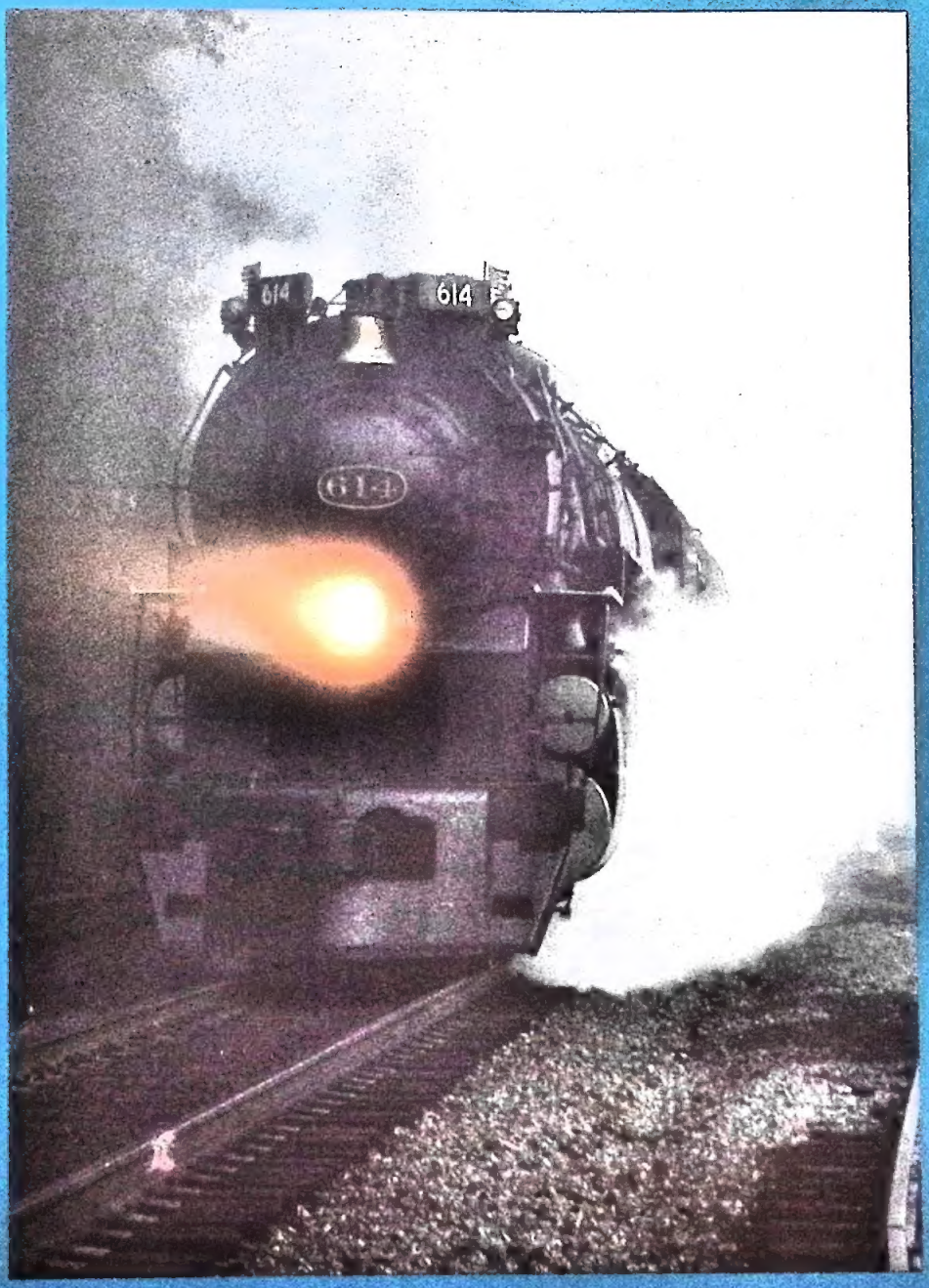


Foggy mountain 4-8-4

An unforgettable morning

DAN KASPER



IT was an unusually cool morning along the Youghiogheny River in McKeesport, Pa., east of Pittsburgh, on September 29, 1980. A heavy fog had settled into the river valley, cutting visibility down to about 50 yards. Because of the dense air, there were a lot of unusual sound characteristics. Ross Rowland's Chesapeake & Ohio 4-8-4 614 was out on the former Baltimore & Ohio main route east with a *Chessie Safety Express* steam excursion, and you could hear the big Greenbrier coming a long way off. Then the sound would suddenly die off, only to come back moments later, louder than before. Add to that the sound of the whistle, and the echoes of the stack talk bouncing off the sides of the valley, and you had a sound show to make your hair stand on end. After what seemed an eternity, the hazy yellow dot of a headlight began to appear through the fog. The big 4-8-4 came into view, and the train clumped past to finish off an unforgettable foggy morning experience. ■

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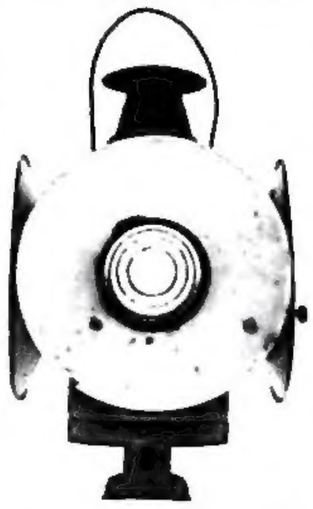

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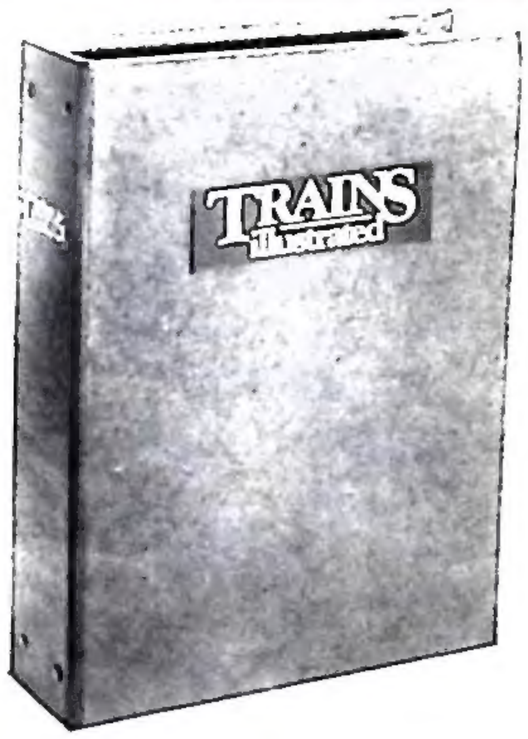

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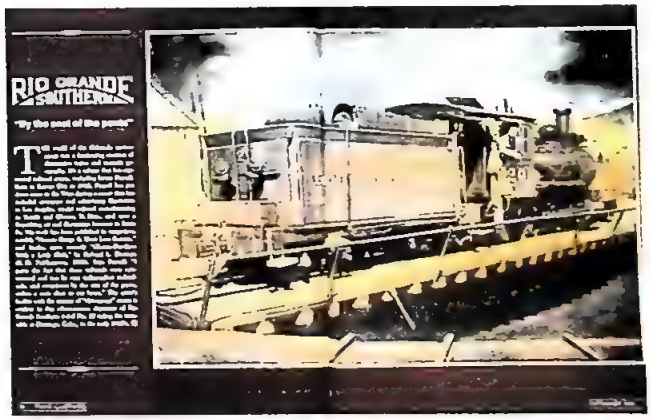

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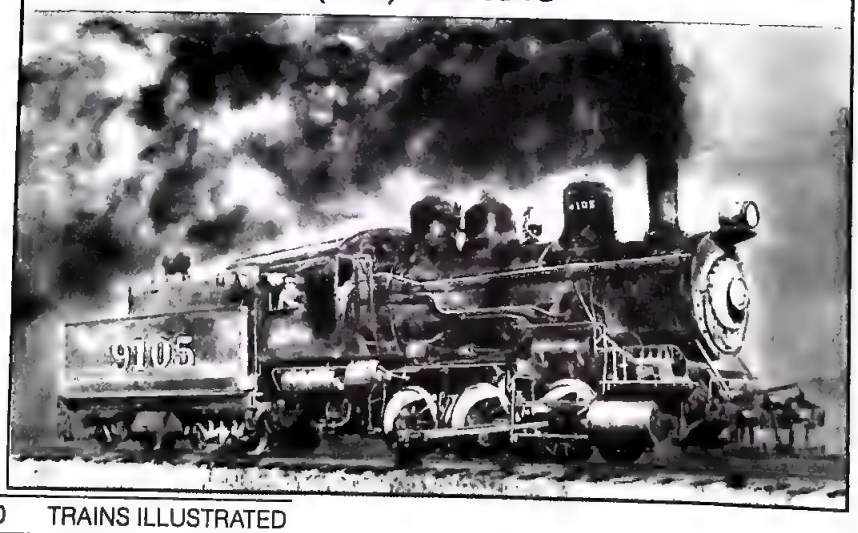

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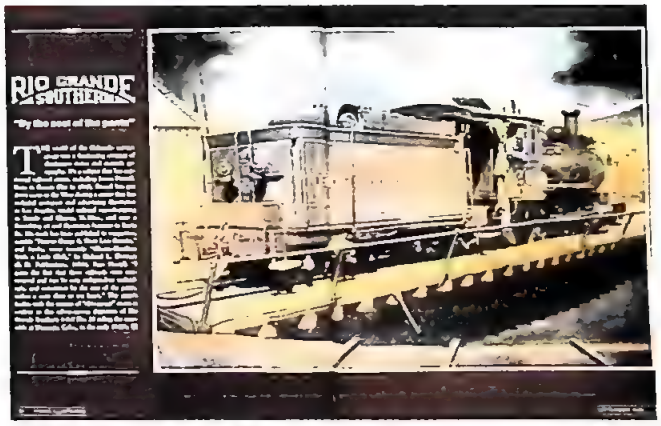

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The magic of Sand Patch

MIKE YUHAS remembers the first time he visited CSX Transportation's Sand Patch grade between Cumberland, Md., and Connellsville, Pa., in 1987. He was driving around in the dark somewhere near Manila, Pa., in the heart of the Allegheny Mountains, looking for a place near the tracks where he could pitch his tent for the night, when he saw a white light and two green lights hanging in the darkness at the end of a gravel road. Thinking they were lights on the back of someone's porch, he stopped and started to turn his car around . . . and then realized that what he was looking at was a color position-light signal displaying a "clear" aspect for an approaching train!

Yuhas may have been lost on Sand Patch that first night, but he found what he was looking for the next day when he peered through the viewfinder of his Nikon FM and framed his first westbound CSX train slogging up the 1.94 percent westbound grade between Hyndman, a pusher-engine station, and Sand Patch, at the summit. Both locations were, and still are, marked by manned interlocking towers. Since that first visit, his approach to photographing the 20 or so daily trains that claw their way up and down this twisty, tortuous segment of the former Baltimore & Ohio main line (now CSX's Baltimore Division's Main Line Subdivision) has been one of two methods: Chase a particular train by leap-frogging ahead by car and shooting it at various grade crossings along the line; or, park near the tracks and hike in for one shot.

"The scenery is so varied and beautiful," Yuhas says, "that if you walk 50 or 100 feet down the track you see the shot in an entirely different context." He often trades donuts for train information with the operator at Sand Patch Tower before he kicks off the day's shooting with his two favorite Nikkor lenses, an *f*3.5-4.5 35-135mm zoom and an *f*4.5 300mm fixed telephoto.

A heavy ore train can sew up two hours in making the 20 miles from Hyndman to Sand Patch, and even the hottest intermodal train moves at only a brisk walking speed, so Yuhas gets by with Kodachrome 64 film on most sunny days and Kodachrome 200 when he's dealing with low lighting and his relatively slow lenses. A train gains 1346 feet in elevation on the climb, incidentally, almost the height of New York City's World Trade Center. Almost all trains will have helper engines added on the head end or shoving at the rear.

Ask him why he prefers CSX's Sand Patch over Conrail's parallel route nearby to the north around famous Horse Shoe Curve and Yuhas says that this double-track line is, in his opinion, an unremarked piece of railroading. "Part of the attraction is the scenic hills, creeks bubbling along, birds chirping in the trees, and the howling of thousands of diesel-electric horsepower struggling to get a train up those 1346 feet."

Mike left his proximity to the storied B&O grade in 1989 when he relocated from Philadelphia to Milwaukee to join the Kalmbach Publishing Co. advertising staff, but he will be drawn back again and again by those unique B&O position-light signals that can fool you at night and the other attractions that make for what he calls "the magic of Sand Patch."—P.D.S.

Bubbling creeks, chirping birds, and hard mountain railroading

PHOTOS BY H. MICHAEL YUHAS

LOW WINTER SUN catches the rails of CSX's westbound main as GP40-2 6643 leads two companions and eastbound train R376 through Foley, Pa. Bracketing the EMD's is a pair of original Baltimore & Ohio position light signals. Ice covers portions of Wills Creek on February 9, 1989.

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72

PREVIOUS PAGES: Exhaust smoke boiling out of five EMD hood units leaves little doubt that westbound train R353 is on its knees approaching a spot west of Glencoe, Pa., known as Roddy's Sag. Railroaders here call this a "hogback," a short stretch of track where the grade levels out slightly and appears to run downhill, but it's nothing more than a short breather on the hard climb.

TWO SACRED COWS of railroad photography—sunny days and the coming-at-you action view—are violated here to fine effect in a photo of Amtrak's eastbound Capitol Limited *slipping away from the camera through a compound horseshoe curve at Mance, Pa., on an overcast May 19, 1989.*

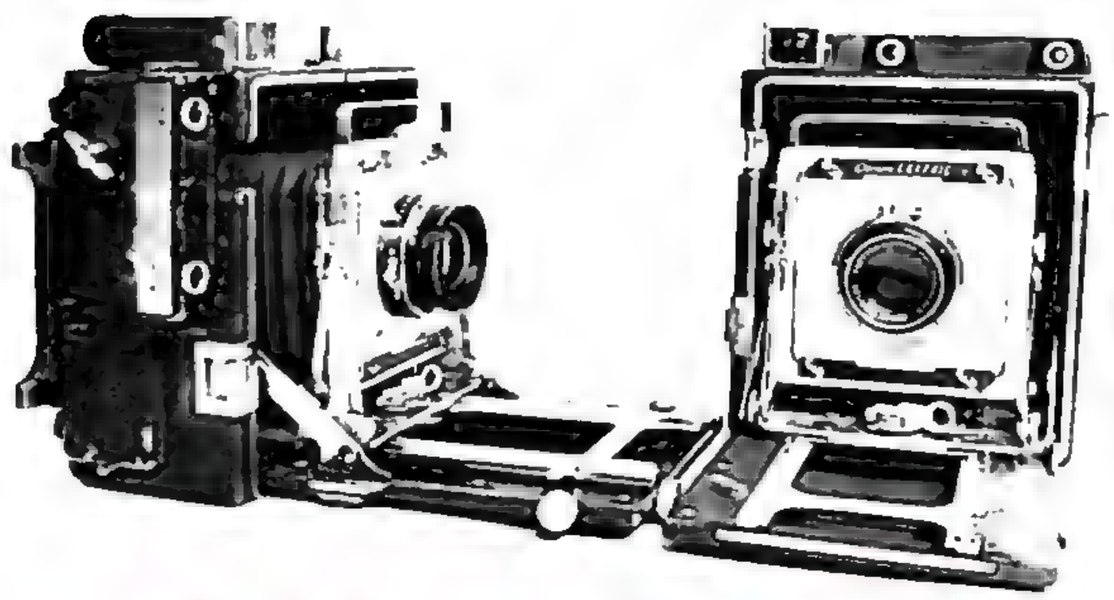
THE MAGIC OF SAND PATCH

POSITION LIGHTS guarding the entrance to Sand Patch Tunnel seem to be cocked at a Chessie System SD40 and a Seaboard System C30-7 as they pass an eastbound unit coal movement and lug the mixed freight of train 133 out of the 4475-foot-long bore, located near the summit, 2285 feet above sea level.

QUARTET of EMD four-motor units in charge of a westbound merchandise train on September 30, 1988, rolls beneath Keystone Viaduct. The third unit, a GP30 in Chessie System paint, isn't the only evidence of CSX predecessors; the viaduct once belonged to Western Maryland, which became part of Chessie System in 1983. The WM line still sees occasional use as an industrial spur.

FOGGY, damp morning in the autumn of 1987 greets westbound Chessie System SD40-2 8370 as it lumbers out of 517-foot-long Falls Cut Tunnel, gasping for air and spewing diesel exhaust. The tunnel, constructed by B&O in 1897, is the first bore on Sand Patch grade west of Cumberland, Md. ■

IN a public relations pose deserving of the classic camera of the same bygone era, rebuilt F9PH's of MARC, Maryland's commuter agency, have the day off in Brunswick on New Year's Day 1985. The silver and orange units, former Baltimore & Ohio F7's, will spend the day in the yard, tied to their trains until the next morning's departures for Washington.



WHY 4X5?

Large-format cameras are bulky, but that big negative has advantages

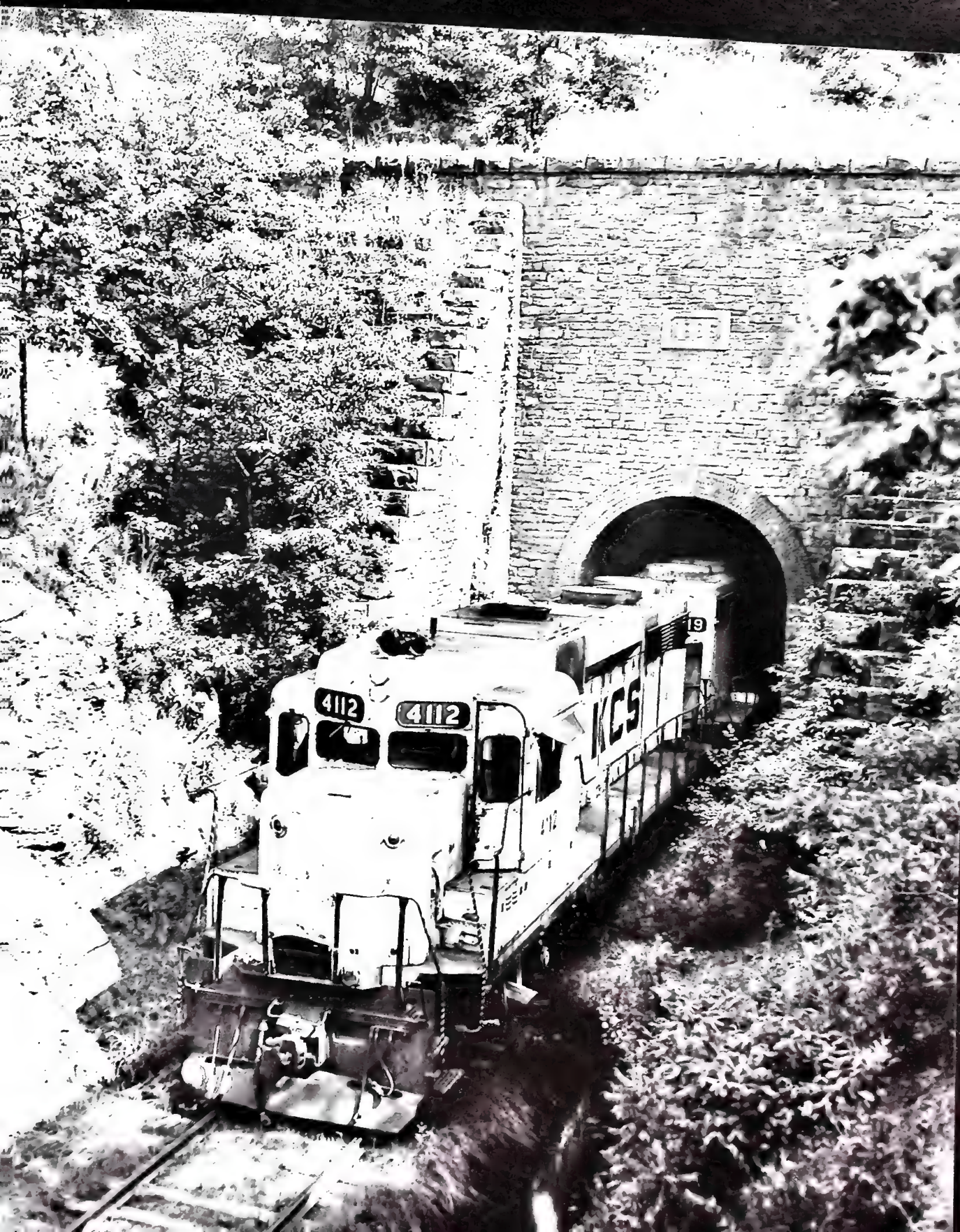
GEORGE A. FORERO JR.

IN the film *Hoosiers*, the fictional Hickory High School basketball team's march to the 1951-1952 Indiana state championship was marked by increasing numbers of Graflex-toting photographers along the sidelines. This was of particular interest to me, since this was how I started using the big 4×5 cameras. Although I quickly supplemented them with 2¼-square reflexes and 35mm single lens reflexes, the 4×5 was a common tool for me through my eight years in high school and college photo departments. After graduation, it wasn't long before I acquired a used Speed Graphic, followed later by a new Crown Graphic. I still use both.

"Graflex," by the way, refers to the manufacturer, Graflex, Inc., of Rochester, N.Y. The cameras themselves were "Graphics." The Speed Graphic has a focal plane shutter in the rear which can go up to 1/1000 of a second. All other models rely on a leaf shutter in the lens which is usually limited to a top speed of 1/400 or 1/500 of a second.

Why bother with this ultimate box camera in this age of fully automatic, compact 35mm cameras? The answer lies in the big 4×5-inch negative: enlarging it by a factor of two yields a full-frame 8×10 print. A 35mm negative must be enlarged almost nine times, while even a 2¼×2¼ negative requires more than a fourfold enlargement for an 8×10, and

THIS is a Kansas City Southern train, but the railroad is the former Frisco south of Fort Smith, Ark., on the old route to Paris, Texas, now mostly abandoned. In 1986, Burlington Northern, Frisco's successor, sold off 139 miles of the route north of Fort Smith to the Arkansas & Missouri, a new regional. To keep a connection with its main line, at Poteau, Okla., KCS acquired 30 miles south from Fort Smith, which is Arkansas' second-largest city. On June 27, 1985, the KCS local, powered by a pair of white GP30's, exits 99-year-old, 1180-foot Jenson Tunnel just inside the Sooner State.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THE Chicago & North Western's "Alco line" was aptly nicknamed, for Schenectady-built diesels were assigned to the Winona (Minn.)-Rapid City (S. Dak.) route into the 1980's. The corn is looking good on August 2, 1975, as the daily westbound freight, train 495, rounds a sweeping curve between Waseca and Janesville, Minn., behind an RS3, a six-motor RSD, and an RS3 rebuilt with 251 engine and an RS11 hood.

neither will utilize all of the available negative. As the degree of enlargement increases, noticable grain (clumps of individual silver particles on the film) increases, which I feel detracts from the realism that is the objective of most photographers. This lack of grain in a normal enlargement of a 4×5 negative imparts a subtle quality to a print, a quality the casual observer is hard put to explain, so accustomed have we become to the presence of grain in black-and-white photography.

Another advantage of 4×5 films is their wide tonal range. Subjects with an excessive contrast range (containing wanted detail in both light and dark areas) generally photograph best with slower speed films, but I've had good results with even the higher speed 4×5 films under such difficult conditions. I can expose for the shadow details and still have

usable highlights, albeit at the cost of some "dodging" work (selectively shading dark portions of the photograph during printing) in the darkroom. The wider latitude of the film also enables me to tone down somewhat the glossy black sheen of today's excursion steam locomotives, a favorite subject I photograph with my Graflexes.

The 4×5 camera itself is wonderfully simple. The fewer bells and whistles, the more reliable the camera in the field. With no meter, no batteries, no electronic shutter (the curtain of the Speed Graphic is wound by hand before each shot!), the "hand-fired" 4×5 isn't likely to let you down at a critical moment. Repairs? In almost 20 years, all I've done is clean the dirt, leaves, and twigs out of the folds of the bellows, and once I bought some wood screws to reattach the

WHY 4X5?

THE Burlington Northern merger is barely a year old and Northern Pacific F units still power the Mainstreeter and North Coast Limited west of St. Paul. All four 9800-series F's here are former NP units and are laying over in the Minnesota capital for their evening assignment on the North Coast. Their hour is late, however, for it's April 1971, and Amtrak is only a few weeks away. The Mainstreeter will vanish; and 10 years later, so will the F's.

WHY 4X5?

bellows of the Speed Graphic to its frame. When a hand strap breaks, I buy a belt from the local department store and cut it to fit. When the leaf shutter in the original Kodak lens failed one day, I wedged the shutter open with a piece of paper and continued shooting using the rear focal plane shutter. I left it that way for a few years before finally buying a new lens.

Granted, 4×5's have their disadvantages. Both the camera and film holders *are* big and bulky. The split-image viewfinder is not a terribly accurate focusing device, so most focusing is done on the rear ground glass, Matthew Brady style. Most of the readily available (make that *affordable*) lenses are relatively slow, usually *f*4.7 or *f*5.6, so action photography under low-light conditions is limited. Uneven development is sometimes a problem when processing is done at home by the usual tank method. And long trips require you to carry a box of film and a changing bag, as only the most complete camera stores carry 4×5 sheet film.

The reward of shooting 4×5 are the sharp, detailed

FOCUS on two old manually operated gas pumps puts Amtrak's southbound Inter-American slightly out of focus as the SDP40F-powered train slams through Blackwell, Mo., in April 1977 en route from St. Louis to Laredo, Tex. Amtrak's SDP's are off the roster, and the train now is the daily Texas Eagle between Chicago and Houston / San Antonio, with cars for Los Angeles. But in all likelihood, the pumps are still down there in the Ozarks.

FOR several seasons, the former Chesapeake & Ohio main line between Huntington and Hinton, W. Va., has hosted ex-Nickel Plate Road 2-8-4 765, owned by the Fort Wayne (Ind.) Railroad Historical Society, on annual fall color trips. Returning at 5:20 p.m. on October 19, 1985, the Berkshire sweeps past the depot at Prince as it chases the sun west.

WHY 4X5?

prints you get from those big, crisp negatives. With a lot of good color work being done by today's railroad photographers, I am increasingly tempted to put more of my own time and effort into color. But when I do shoot black-and-white, I find the effort, especially in my darkroom, rewarded most often by those 4×5 negatives.

The accompanying photos show a cross section of subjects from my 4×5's. The lead Kansas City Southern shot is my best example of using the 4×5 sheet film's contrast range. After I hiked to the south portal of the tunnel under a bright but cloudy sky, the sun came out and turned the sky's even light to a contrasty scene which was only exacerbated by the white of the KCS locomotive. The color slide I took at the same time came out horrible, but the black-and-white negative (which was exposed for shadow detail at the time) was salvaged by an intensive dodging effort in the darkroom.

Steam locomotives and the 4×5 always have seemed to me to complement each other. The discipline of having only one shot, the slightly wide-angle lens, the tonal quality of the negative, and even to some extent the composition of the photograph brings to mind the classic photos of steam in its prime. The shot of Nickel Plate 765 above is an example of how closely you can get to duplicating those classic images.

Diesel locomotive portraiture responds favorably to the 4×5 as well; the shot of the Burlington Northern F's on page 22 is really what large-format cameras are designed to do. And finally, take a close look at the Long Island yard scene at right. The New York *Daily News*, advertised on a billboard in the background at upper right, always featured a rendition of a Graflex camera between the two words in its name. In later years, the depiction grew more stylized, but it remained as a reminder of the endurable workhorse of all cameras, the 4×5. ■

GEORGE A. FORERO JR., 42, lives in Attleboro, Mass., and works for Amtrak. He graduated from Villanova with a B.S. degree in business administration in 1970. A licensed pilot, he occasionally flies for aerial train photography.

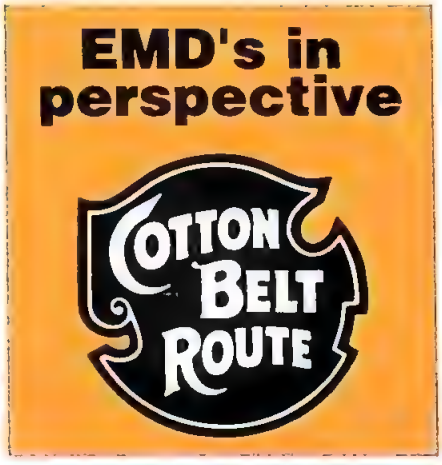
HE Manhattan [illegible] across the East River from this Long Island Rail Road yard in ong Island City, [illegible] morning rush hour is winding down on this beautiful June 30, 1986, as diesel-powered trains come in to roost after unloading their passengers at Hunterspoint Avenue. LIRR is unusual in regularly assigning switchers to commuter trains.

THE railroad long has attracted the eye of the artist, and frequently in railroading commercialism and art have mixed like oil and oil." So wrote David P. Morgan, editor of our sister magazine TRAINS, in the December 1971 issue, which had an all-diesel theme. "Who can forget the canvases of those giants . . . William Harnden Foster and Walter L. Greene and Grif Teller and Dean Cornwell . . . as they portrayed the greats of The Passenger Age: the *Broadway* and the *Century* and the *Sunshine Special*? These men caught with their brushes the immensity of high iron, the irresistibility of the limited . . .

"And yet, the diesel age has not been without its painters," Morgan continued, citing the work of Howard Fogg for Alco-GE, Monon, Pittsburgh & Lake Erie, and Katy (courtesy John W. Barriger), plus Union Pacific. "But Howard did not labor alone. In employing its mastery in the art of sales communication, the Electro-Motive Division of General Motors continually varied its illustrations—from hard-sell, nuts-and-bolts photos to impressionistic paintings."

The latter was certainly the approach of Bern Hill, who was employed by EMD's advertising agency for a series of paintings that would appear as ads on the cover of the then weekly trade magazine *Railway Age* for three years, from August 5, 1950, through August 3, 1953. During that span, 42 Hill paintings were presented, depicting 40 railroads (a GM demonstrator scene was included, and Milwaukee Road appeared twice, with passenger E units and freight F's). In the late 1960's, TRAINS was privileged to acquire from EMD 4×5 transparencies of 11 of the Hill scenes, and in the early 1970's published five of them as covers, beginning with that December 1971 issue, a scene of Minneapolis & St. Louis FT's.

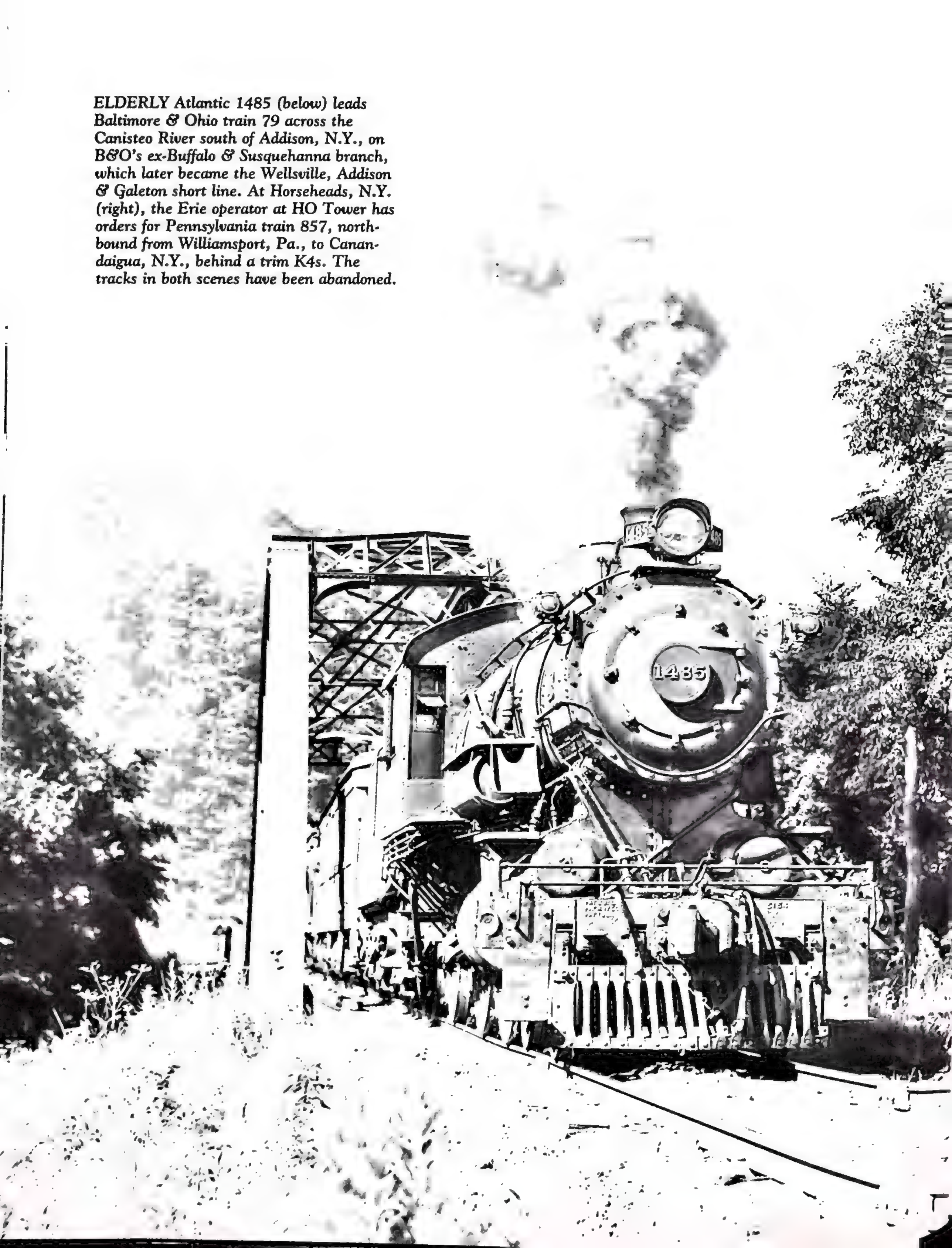
Hill's mission for EMD was, as Morgan put it, "to blend the new E's and F's with the locales and/or traffic themes of their owners (e.g., a cowboy in the foreground looking over Texas & Pacific E7's; Erie E8's atop Starrucca Viaduct; Jersey Central F3's on the Newark Bay Bridge)." Typically, Hill subordinated the diesels to their surroundings. (And they weren't quite all cab units, as attested by Reading GP9's and a TRRA switcher.) Consider the M&StL painting. Since the granger road lacked dominating physical characteristics, Hill depicted its green-and-yellow FT's in a ballast-level view that emphasized the track and its rails, ties, and spikes. Others on TRAINS covers were Rio Grande, Central of Georgia, Frisco, Wabash, and Western Pacific. (For Bern Hill fans who might wish to look them up, D&RGW was F units on the dome-equipped *Royal Gorge* in the canyon of the same name, in July 1972; CofG was an aerial view of E7-powered passenger trains passing in groves of blossoming peach trees, February 1973; Frisco was E8's on a passenger train beyond a field of oil derricks, May 1973; Wabash was an E7 on the *Blue Bird* crossing Merchants Bridge in St. Louis, viewed from the top of the bridge structure, April 1974; and WP was the FP7-powered *California Zephyr*, viewed from behind the rear observation car against mountains. This CZ scene, incidentally, was apparently a 43rd work, for it differed from Hill's Western Pacific scene published on the cover of the June 22, 1953, *Age*.)



Similarly, this scene of the St. Louis Southwestern, popularly known as the Cotton Belt Route, depicts F7's in the background as farm workers pick the railroad's namesake crop as they did in that era in Arkansas and Texas when the diesels were new. As with all Cotton Belt's road diesels except early FT's, these F7's wore the "Black Widow" colors of SSW parent Southern Pacific.

You don't count louvers or discern road numbers on most of the diesels in Bern Hill's paintings. But in his own unusual and unforgettable way, Hill captured the flavor of each major U.S. EMD customer and put it in perspective for us to enjoy forever.—J.D.I.

ELDERLY Atlantic 1485 (below) leads Baltimore & Ohio train 79 across the Canisteo River south of Addison, N.Y., on B&O's ex-Buffalo & Susquehanna branch, which later became the Wellsville, Addison & Galeton short line. At Horseheads, N.Y. (right), the Erie operator at HO Tower has orders for Pennsylvania train 857, northbound from Williamsport, Pa., to Canandaigua, N.Y., behind a trim K4s. The tracks in both scenes have been abandoned.



THE PIONEERS

Mike Runey

UNLESS you were a reader of T.I.'s sister magazine, TRAINS, some 30 or more years ago, it is unlikely that H.D. "Mike" Runey is a name familiar to you. Back in the late 1940's and early 1950's, Mike was a frequent contributor to TRAINS. Returning to civilian life after a World War II Army hitch, he purposefully set out to document the twilight years of steam railroading—and did a splendid job of it, to which his many articles and photos will attest.

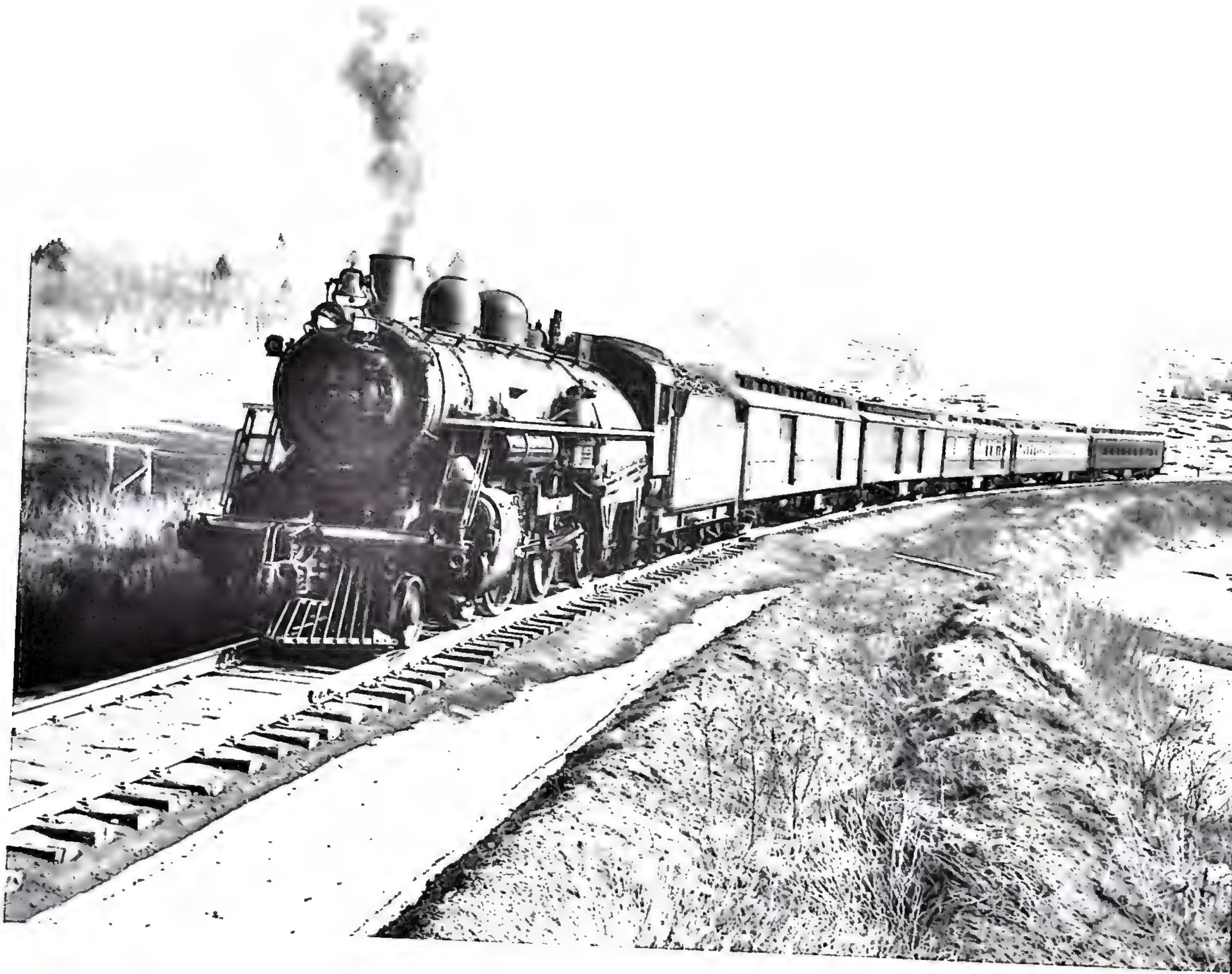
Although his favorite photographic haunts were his own upstate New York and neighboring Ontario, he ranged the eastern U.S. with his 4×5 Speed Graphic in pursuit of his vanishing quarry. An active photographer for only a few years, his output during that brief time was prodigious. But as steam waned, so too did his enthusiasm. Utterly indifferent to first-generation diesels, he ultimately packed away his camera and dropped from the ranks of railroad photographers.

A native of New Rochelle, N.J., Mike later settled in the Elmira (N.Y.) area. He was a congenial man with an engaging wit, and his affection for nature, music, and Porsches was equal to his love of steam-powered trains. He had talked of one day writing a narrative that would tie together the best of his photography in book format. Sadly, there wasn't to be nearly enough time for that. On January 26, 1983, he died at age 64.

So, for a younger generation of rail photographers unacquainted with Mike Runey's credit line, as well as for those old enough to have forgotten, this brief portfolio of steam-era railroad photographs is presented in memoriam.—ROBERT F. ARCHER.

MIKE RUNEY

AS the 80-inch drivers of 4-6-4 1154 dig in, the Lackawanna Limited *(above) rolls along the Delaware, Lackawanna & Western's meticulously maintained main line near Elmira, N.Y. The DL&W Hudsons, five of which were delivered by Alco in 1937, were arguably the best-looking steam locomotives the road ever operated. Delaware & Hudson 4-6-0 523 cuts a considerably more prosaic profile leading a five-car Albany-Binghamton train (right) over D&H's Susquehanna Division.*



TRAIN TIME *at Golden Lake, Ontario, 88 miles west of Ottawa, as a Canadian National 4-6-2 on an accommodation from Pembroke (right) simmers at the depot, awaiting the daily-except-Sunday connection with Ottawa-Barrys Bay train 89 as a way freight pauses in the background. Golden Lake-Pembroke line is now gone.*

MIKE RUNEY

5579
5579

MIKE RUNEY

EASING into Corning, N.Y. (left), on a frigid winter's day is New York Central 4-8-2 2681 with a merchandise freight from Williamsport. One of D&H's 40 handsome Challengers (above) approaches the Susquehanna River near Nineveh, N.Y. The end is near as doubleheaded Pittsburg, Shawmut & Northern 2-8-0's assault the line's summit (below) near West Notch, N.Y., shortly before 191-mile PS&N's abandonment in 1947. ■

MOMENTS after the ABS signal lights up to announce its arrival, the GP50 of Extra 3818 West pops around the curve at Glen Frazer, Calif., as it enters the cut leading to tunnel 3 in Franklin Canyon.

SANTA FE in Franklin Canyon

FOR the most part, Santa Fe diesels have it pretty easy in northern California. Once they roll off Tehachapi Pass north of Los Angeles, the 200-mile northbound run up the San Joaquin Valley is as flat as a pancake and devoid of scenic landmarks. Hotshots like the 199 train out of Chicago and the 889 Q-train from Los Angeles take 70-mph advantage of the topography, long tangents, and CTC, flying toward the San Francisco Bay Area over continuous welded rail. The same holds true for the track warrant territory west of Stockton—diesels screaming over bridges surrounded by tulles and boaters enjoying the San Joaquin Delta.

And then, boom! The smoke starts to fly just west of Maltby siding (Milepost 1167, from Albuquerque), where the trains abruptly encounter their only natural opposition before reaching the end of the line at Richmond, Santa Fe's northern California port on San Pablo Bay. Unlike Southern Pacific's water-level, double-track speedway a few miles to the north that hugs the south shore of the Carquinez Strait, Santa Fe's single-track line heads up a 1 percent grade through oak-strewn hills, splicing the southerly reaches of the growing town of Martinez. The right of way pierces tunnel 1—the first bore north of Tehachapi—crosses a sizeable trestle named for conservationist John Muir, and pokes through tunnel 2 to enter Franklin Canyon, Santa Fe's green-and-gold passage through the Coast Range to the Bay Area and the sea. It's quite a refreshing departure from the mundane valley scenery only a few miles east!

Trains headed east from Richmond yard also hit a 1 percent gradient at Collier siding (Milepost 1179) upon entering the canyon from the west. The elevation of the main line in the area crests in the middle of the longest tunnel on the entire Santa Fe system, 5600-foot tunnel 3, which penetrates Franklin Ridge, a group of hefty hills that divide the wooded east canyon from the open range on the west.

Franklin Ridge also divides the robust weather of the valley from the softer coastal clime. In the summer, 100-plus temperatures on the valley side can give way to hints of sea breeze at Christie, the first siding west of the ridge. In the winter, pea-soup fog on the east breaks into brilliant sunshine on the west. Spring and fall are probably when the canyon is at its best. March and April bring golden poppies and yellow mustard flowers to break up a nearly monotone green landscape, and the oak—poison oak, that is—turns to Halloween colors in October, adding visual spice to the bland, sun-bleached grass covering the hills.

No matter what the season, this petite canyon remains photogenic. The canyon takes on different faces during the year, not just from the varying colors

A green-and-gold passage to the sea

STEVE SCHMOLLINGER

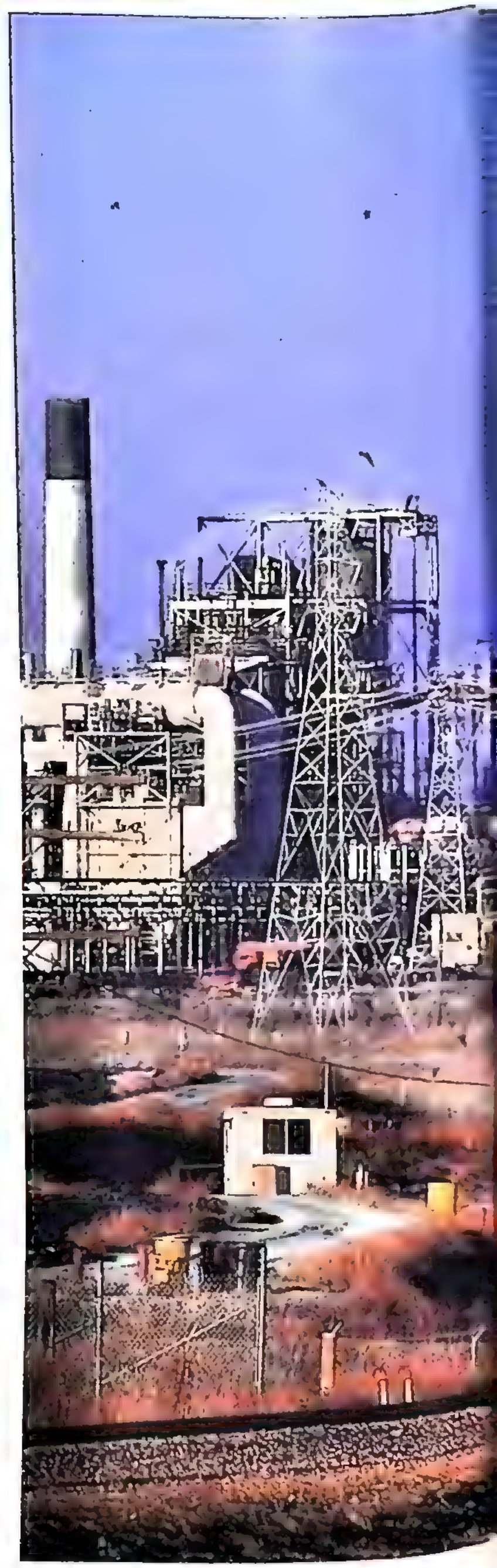
FRANKLIN CANYON

BLUE WATER *of San Pablo Bay lies in the distance as an eastbound train circles a coke plant and enters the canyon.*

WESTBOUND intermodal train behind a mixture of GE and EMD locomotives glides downgrade through scattered oak groves near Christie.

AMBER LIGHT of a fall afternoon reflects off barren hills as a quintet of hood units leading Q-train 899 leans into a curve at Milepost 1172.

CLASSIFICATION LIGHTS cut through the night as a caboose hop crosses Muir Trestle and enters tunnel 2 in a time exposure at Martinez.



A 199 TRAIN leaves the cluttered backdrop of the Tosco oil refinery in its wake and enters the canyon at Maltby.

DRAMA at Tunnel 2: Westbound SD45-2 comes off Muir Trestle and enters the bore.

of vegetation and earth tones, but from wandering shadows. Trains dart in and out of illumination as they curve through the pass, or catch the last rays of dry California sunlight just before it fades behind one of Franklin's hills. Most eastbounds tread the canyon's steel path at night, but a fistful of Richmond-bound trains often arrive in time to bask in the glow of late afternoon or early evening.

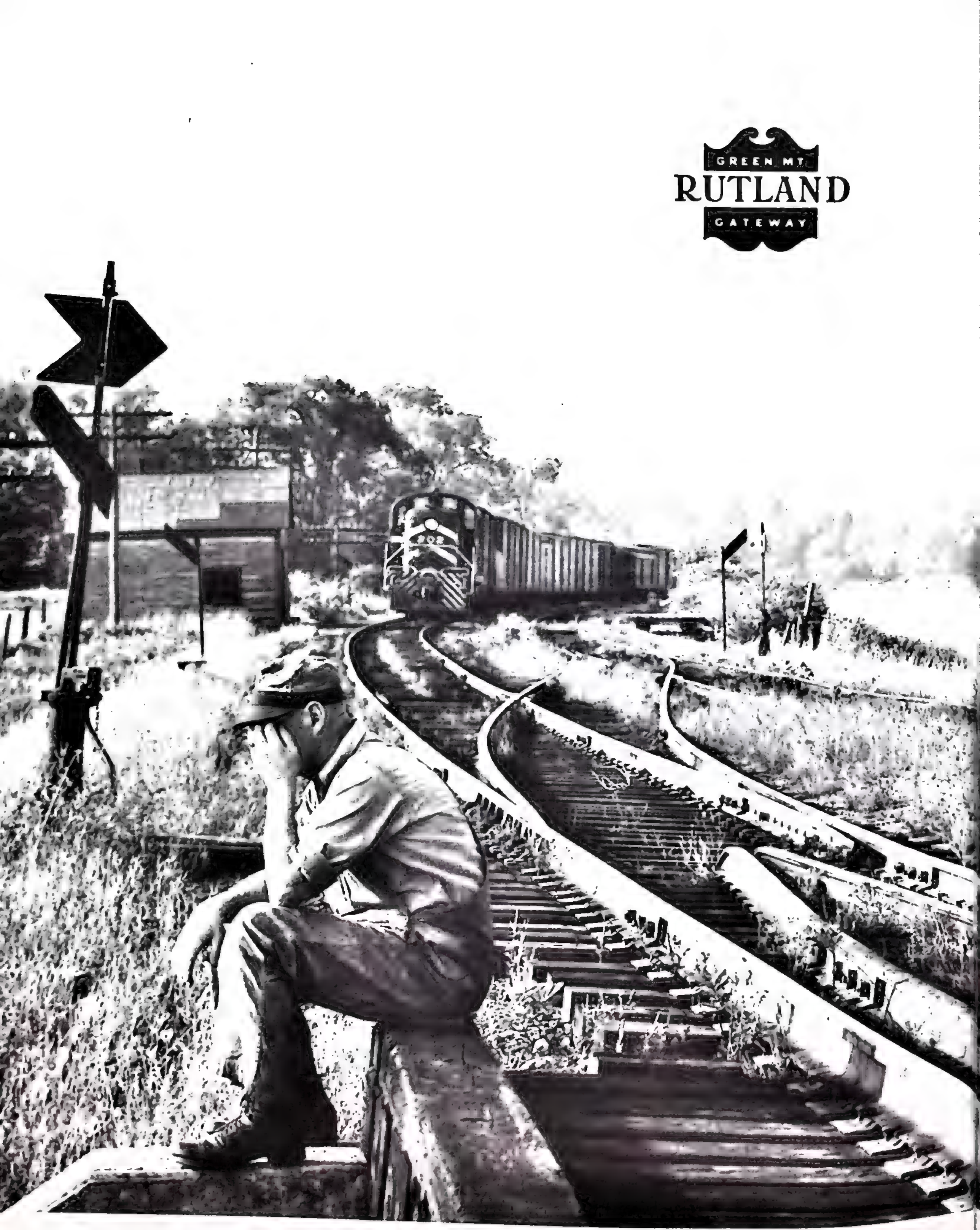
After a grueling climb to the top of the steep hills, a photographer gets the feeling that the canyon is a delicate railroad microcosm in the midst of expanding population and industrial growth. A look to the west might reveal an eastbound intermodal train rounding the huge curve at Collier, piggyback trailers passing encroaching suburbia and the cooling towers of a coke plant. A glance in the opposite direction could be rewarded with a hot westbound pulling uphill through Martinez, giant smokestacks of an oil refinery looming like sentinels on the plains beyond.

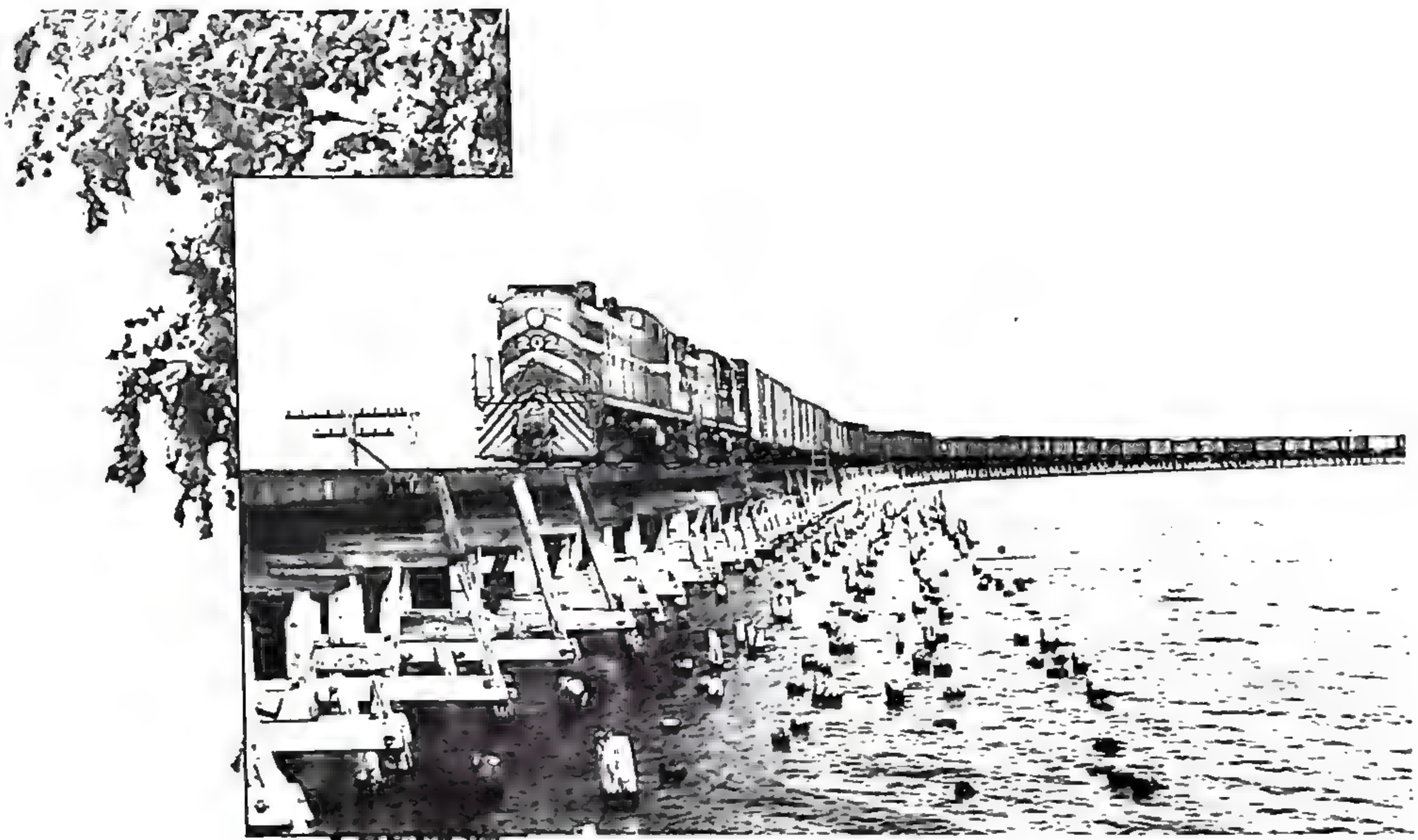
The floor of the canyon seems pretty isolated. It is as though the million inhabitants and huge factories in the vicinity don't really exist. The sun hangs

AT opposite end of tunnel 2, a B39-8 emerges between steep rock walls. Stand back!

peacefully in the sky, birds forage unmolested, and deer hang out at trackside. Then, unknown to Franklin's human and nonhuman tenants alike, a westward-facing automatic block signal turns from green to yellow, then to red. The canyon is still quiet, quiet enough to detect the almost imperceptible throb of approaching Santa Fe power. As a welcome draft of cool air from tunnel 3 hits your back, the throb turns to roar as a westbound extra pops around the curve at Glen Frazer heading straight for the viewfinder. Take the shot and back off! Clearances are cramped here in the cut at Milepost 1173, and you'll want to give the locomotives and train all the room they demand. The westbound's noisy passing at once warms and excites the heart.

The challenge to the diesels is invigorating, fumes still lingering after they've ducked into the tunnel. Once the end-of-train device on the last car flashes by, Franklin Canyon quickly regains its serenity. Hopefully, this green-and-gold passage will continue to play charming host—and give a good workout—to many trains and photographers to come. ■


GREEN MT
RUTLAND
GATEWAY



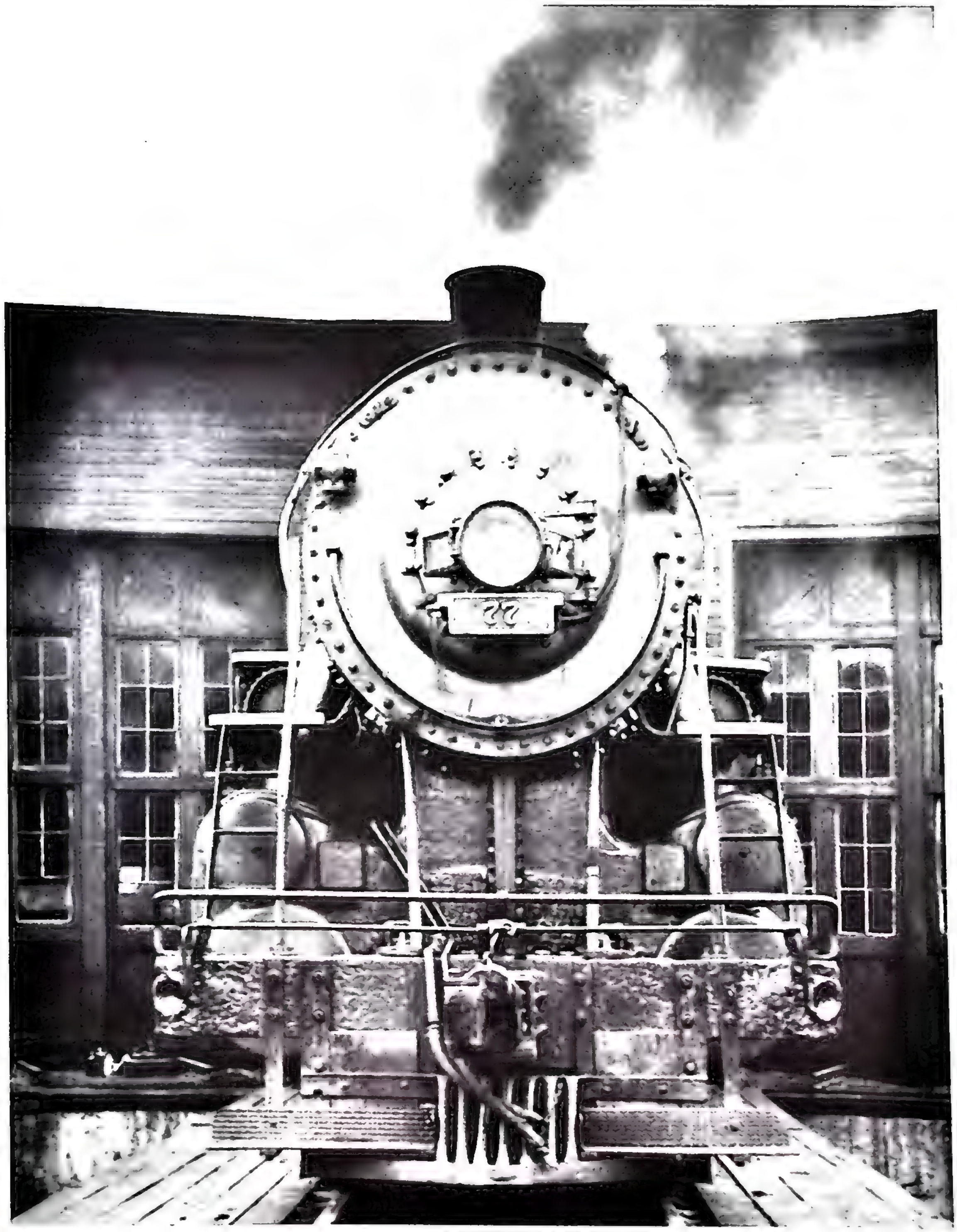
ELMER TRELOAR captured Rutland's seagoing nature at the north end of Lake Champlain as a westbound train of mostly 40-foot box cars behind two Alcos crossed the 6200-foot trestle leading into Rouses Point, N.Y., on August 12, 1953.

JIM SHAUGHNESSY, author of the book "The Rutland Road" [Howell-North 1964], combined Vermont's most notable railroad and export product in the above photo of the Bennington local behind RS3 206 with giant blocks of marble from a quarry at Danby bound for a finishing plant at Proctor. Vermont marble built the Lincoln Memorial and other landmarks. At Vergennes, Vt. (left), Shaughnessy composed a patient but weary crewman against the background of his southbound train AR-2 (Alburgh-Rutland), powered by RS3 202, as they waited for a meet with counterpart RA-1, overdue by an hour.

RUTLAND
RAILROAD

H.W. PONTIN entitled this May 1952 scene "Train Time at Alburgh." With a watchman guarding the crossing, Ten-Wheeler No. 70 cuts off the southbound local at left to go coal and water up in the yard as a crewman heads for the depot to obtain train orders from the operator. Meantime, passengers are heading down the platform to board the daily local headed west for Ogdensburg, N.Y.

ROGER W. GRANT caught trim, striped Pacific No. 80 on the fly with the four head-end cars and two coaches of train 57 entering Manchester, Vt., on August 22, 1941, en route north.



DAVID PLOWDEN framed Ten-Wheeler No. 77 on the roundhouse turntable at Bellows Falls after it arrived with the Green Mountain Flyer *from Rutland in the summer of 1950. Two types, 4-6-0's and 2-8-0's, accounted for over half of the Rutland's postwar roster.* ■

BY underexposing Kodachrome 64 film one stop and using a cross-star filter on a Tokina 35-105 zoom racked out to 105mm, the photographer produced this interpretation of the end of the F-unit era on BN in March 1982.

HARD Oregon sunlight delineates shadows and shapes on Burlington Northern depot door at Maupin, shot in September 1984 with Canon FD 85mm lens on Agfachrome RS100 film.

THROUGH YOUR EYES

HOW would you interpret the word "cross" in a railroad context? The photos on these pages are two examples. One is the crossed framing on the door of Burlington Northern's former Spokane, Portland & Seattle depot at Maupin, Ore., on the Oregon Trunk line between Wishram and Bend, Ore. The other is a burst of sunlight peeking between two stored BN F9's at dusk in Superior, Wis., and flared by a cross-star filter. Other "cross" photos could be a crucifix on a chain draped around the neck of a track gang worker, or a down-on view of a train hitting the diamonds of a 90-degree-angle crossing.

Interpretation of a particular theme by you, a would-be contributing photographer, is the idea behind "Through Your Eyes," this new regular T.I. feature. In each entry in each issue, we will specify a theme—an assignment, if you will—to be interpreted through your photographs. For example, the theme for the next issue, dated December 1990, is "open door." Is it a diesel's hood door flapping open? Is it coal gushing from the open hopper door on a 100-ton hopper car? Or is it something else, some unique, artistic vision seen only through your eyes?

If, on the other hand, you're fascinated by the photographic possibilities of a single color, consider the theme for the following issue, dated February 1991 and on-sale in October 1990: "blue."

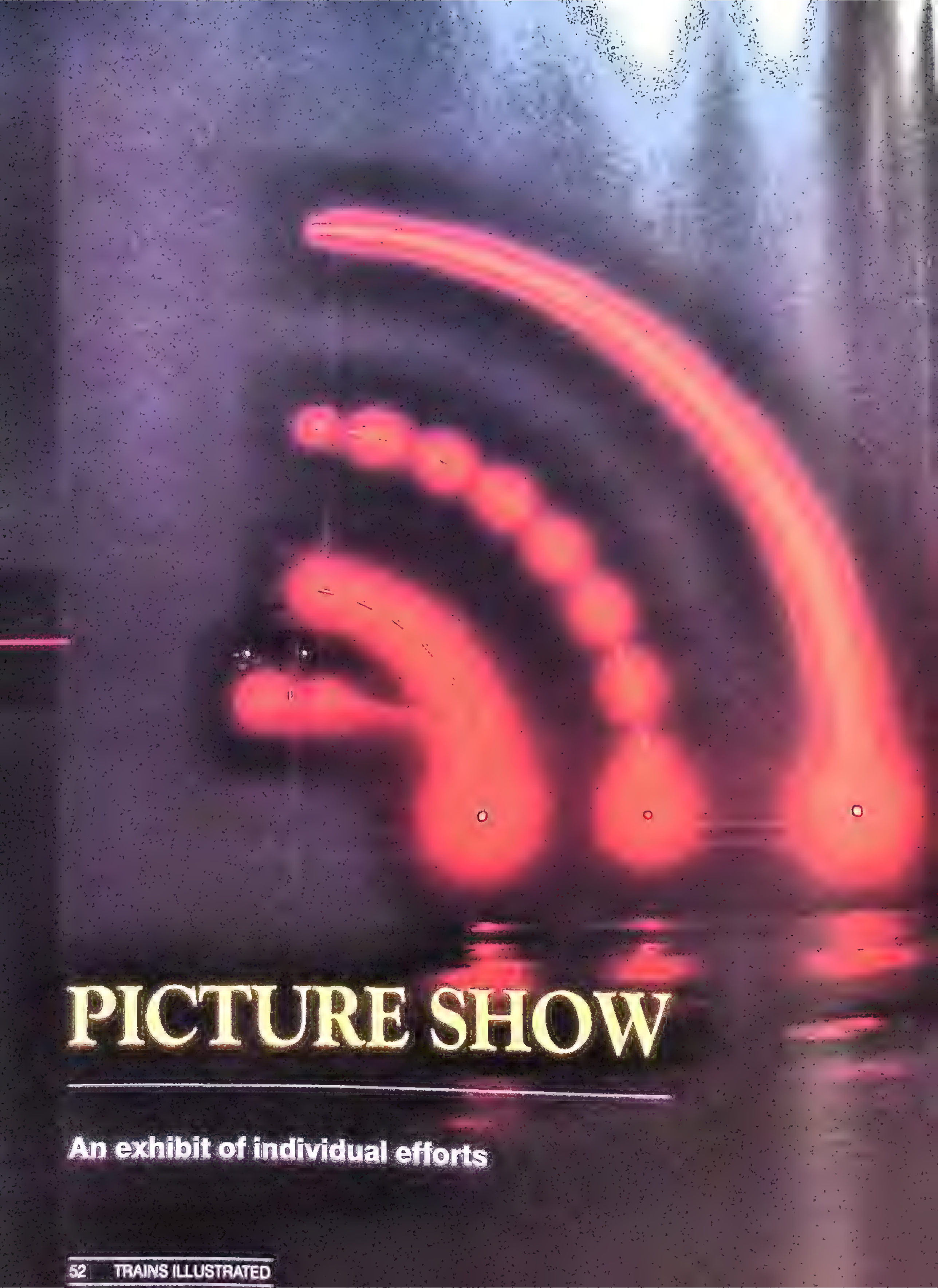
If either theme—"open door" or "blue"—intrigues you, send us one photograph (*and only one per person per theme, please*) that best illustrates your particular interpretation. We require either a color transparency (35mm or larger), or an 8×10 color or black-and-white print. You may want to include pertinent information such as equipment, film, or darkroom techniques used to make the photo, along with the "who-what-when-where" caption information.

Contributors whose works are published will be paid the normal T.I. photo rates, and the work will appear in "Through Your Eyes" in the next issue in a gallery of photos keyed to that particular theme. This is not a contest, and there are no prizes or "best of" selections. The idea is simply to gather a selection of photos in each issue that are creative, daring, offbeat, or unique. As always, please indicate if you wish the photo returned.

We must have the "open door" entries by August 8, 1990, and the "blue" entries by October 15, 1990. Mark the envelope "Through Your Eyes" and address it to TRAINS ILLUSTRATED, Editorial Dept., P.O. Box 1612, Waukesha, WI 53187.—P.D.S.

An invitation to a readers' gallery

PHOTOS BY PAUL D. SCHNEIDER



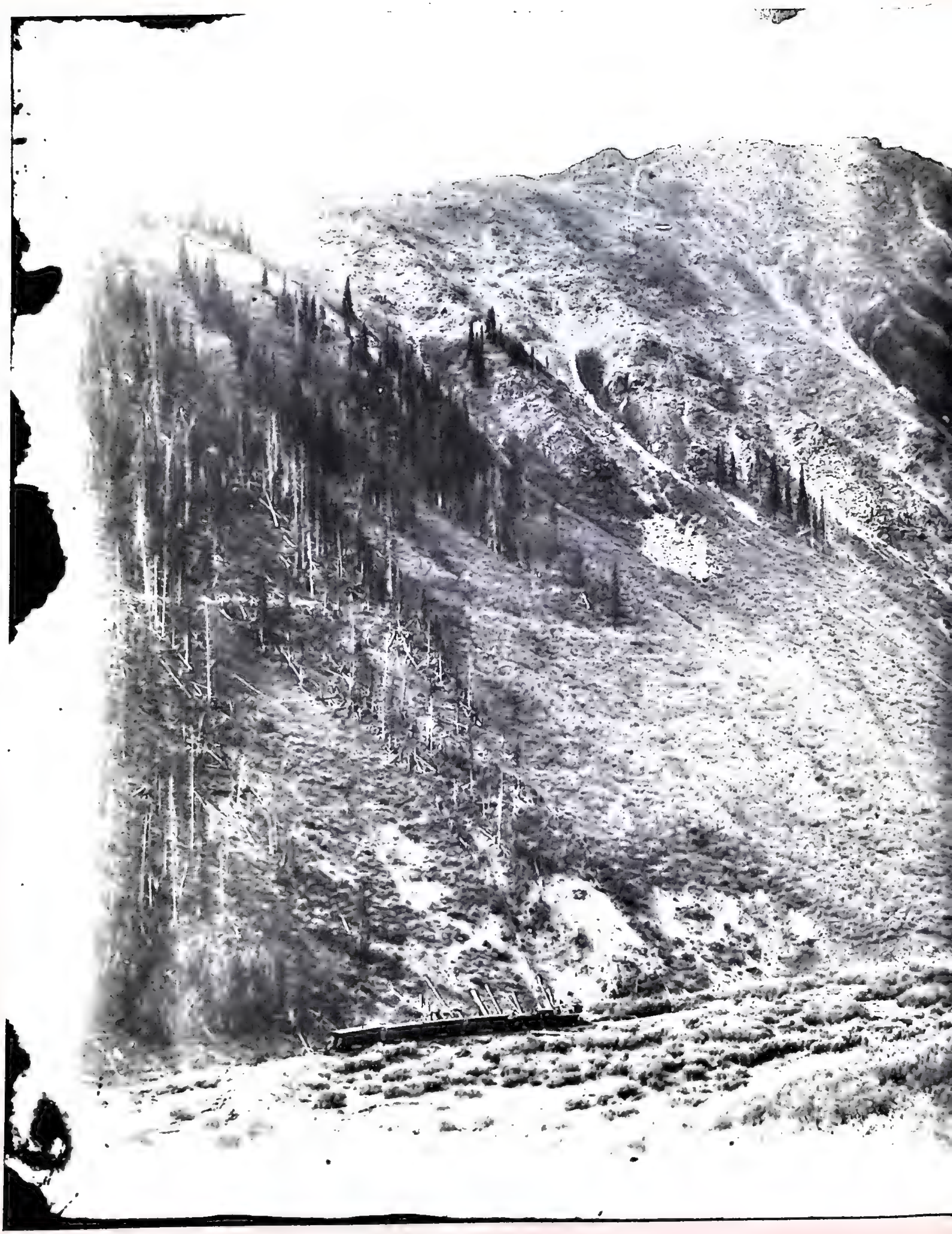
PICTURE SHOW

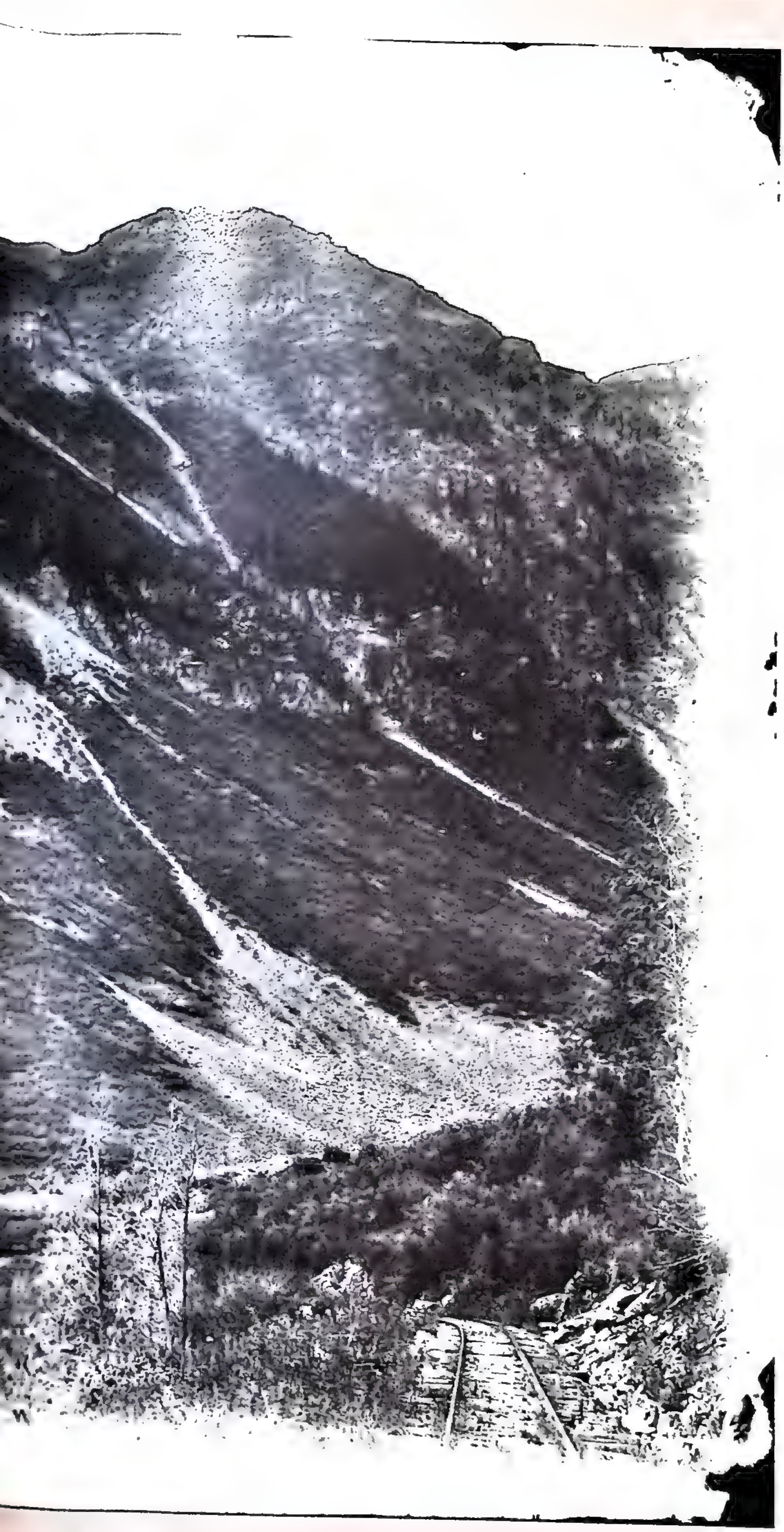
An exhibit of individual efforts

DAVID C. WARNER made a 30-second exposure at f4 with Kodachrome 64 film to record the raising of crossing gates to normal position after the passage of Amtrak train 178 across the Coast Guard pier access road in New London, Conn., April 4, 1988. The cr[illegible] was put in as part of the Shaw's Cove bridge replacement in 1984. Says War[illegible] "The ph[illegible] was made possible by a dense fog that blocked all light from the G[illegible] Dyna[illegible] lectric Boat Shipyard across the Thames River in Groton, and the[illegible] enh[illegible] luminescence of the red lights."

FRED MATTHEWS was on hand for some of the final years of Grand Trunk Western steam in Michigan, which lasted throughout the 1950's. At 8:30 on a May 1957 morning, he was at Pontiac (above) as K-4-a class 4-6-2 5629 arrived with train 54, the daily-except-Sunday local from Durand. The Pacific was sold to private owner Richard Jensen and enjoyed 1960's excursion work before being stored and meeting an ignominious scrapping in Chicago in 1987. In fall 1959 (right), U-3-b 4-8-4 6319 rested at GTW's Milwaukee Junction roundhouse in Detroit.

GRAND
TRUNK
WESTERN
6307





PICTURE SHOW

HARRY HALE BUCKWALTER, a pioneer photojournalist who was the first newspaper photographer in Colorado, did some fine railroad photography in the Centennial State in the late 19th century. Typical of his glass-plate work is this scene—courtesy of the Colorado Historical Society—of a four-car train on Otto Mears' Silverton Railroad about to traverse the Chattanooga Loop and begin the climb to Red Mountain, 8 miles north of Silverton in the state's southwestern corner. Several hundred such photos are featured in a recent book from Pruett Publishing, "Buckwalter: Colorado Scenes of a Pioneer Photojournalist." For more of Buckwalter's efforts, see "Buckwalter's Colorado" in the June 1990 TRAINS, *T.I.'s sister magazine.*

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- Burlington diesel passing water tower
- Rio Grande 4-6-6-4 climbing Soldier Summit
- Nickel Plate 2-8-4 Berkshire at speed
- Louisville & Nashville 2-8-4 hauling coal
- Baltimore & Ohio 2-8-8-0 on Sand Patch

The excit[illegible] [illegible]ersity of the present . . .

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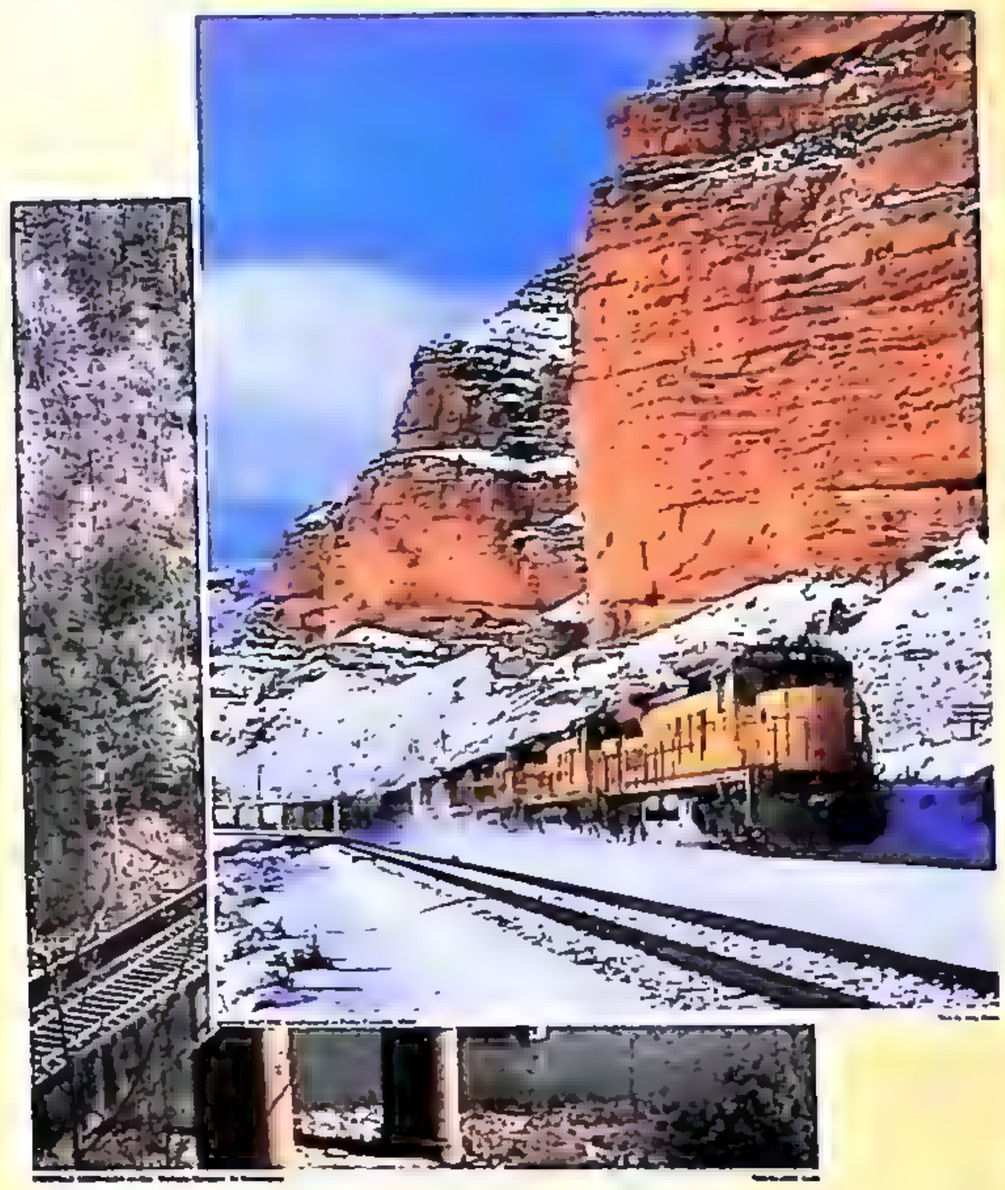
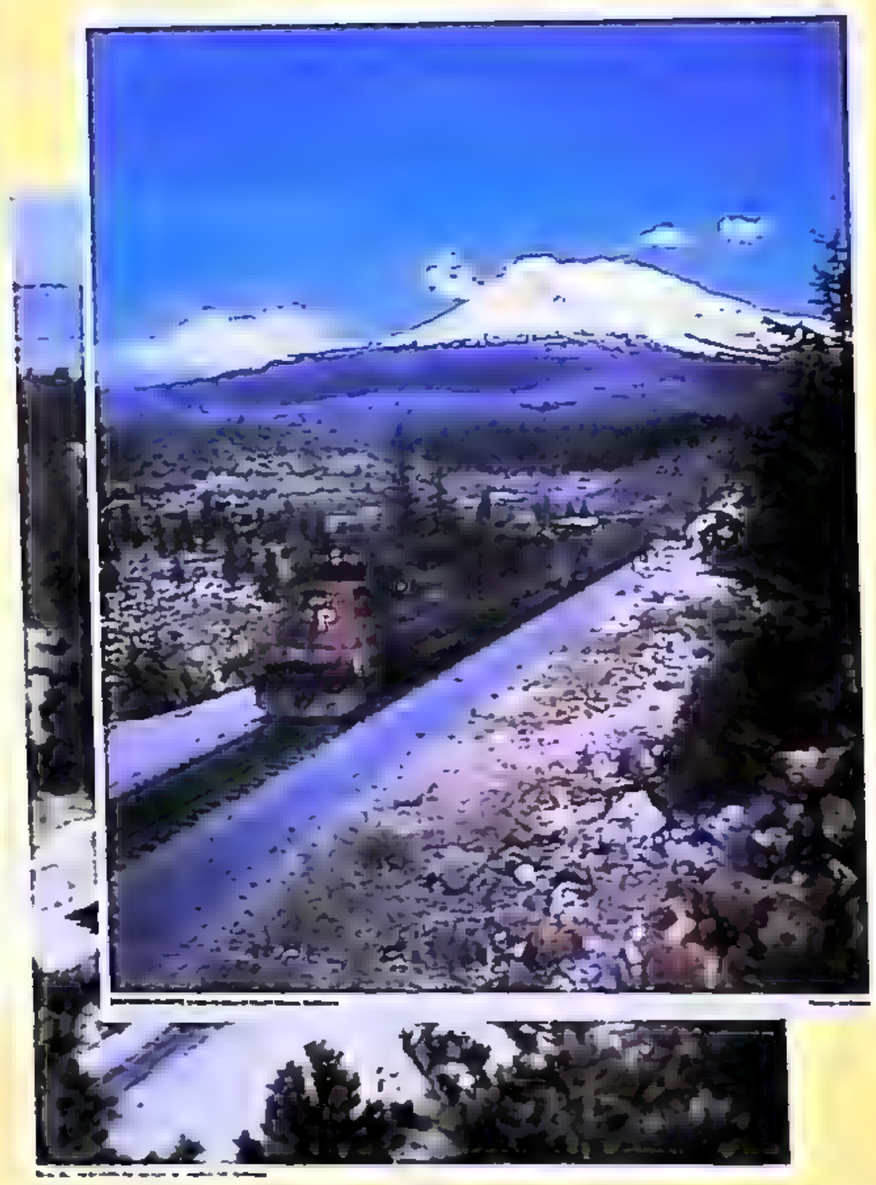
- Norfolk Southern on the "Rathole"
- Amtrak on the Northeast Corridor
- Santa Fe in Cajon Pass
- Burlington Northern on Crawford Hill
- CSX on Sand Patch Grade





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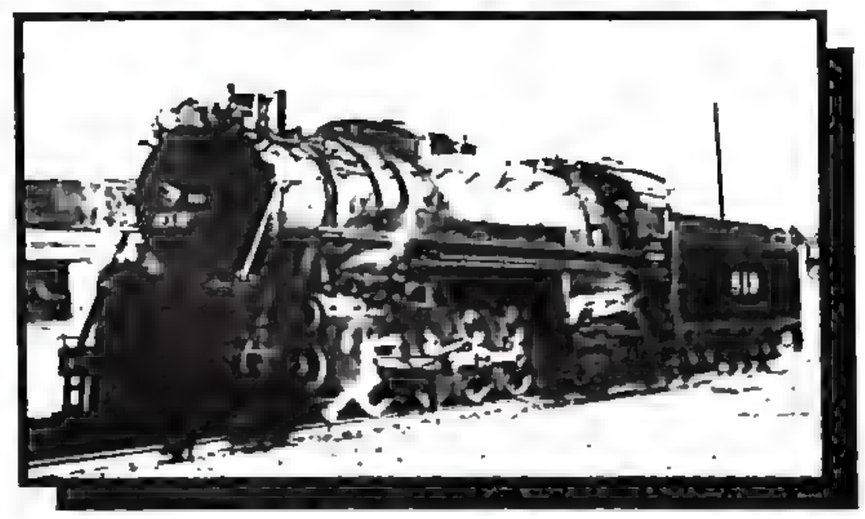
PICTURE SHOW

EVERETT N. YOUNG prowled deep into the gritty Appalachian mine country in Buchanan County, Va., to record Norfolk Southern's Dismal No. 1 Mine Run, with two GE diesels—C36-7 8504 and C39-8 8551—in charge, switching the Jewell Smokeless Coal coke ovens at Dismal Junction on September 26, 1987.

STEAM GOING TO ST. LOUIS

UNION PACIFIC
844 & 3985
N&W 611
N&W 1218
FRISCO 1522
COTTON BELT 819

At least 4 of the above engines will be at the 1990 NRHS convention in St. Louis. Enjoy them now on tape and later in St. Louis.



- UNION PACIFIC STEAM (VOL 1) 2 runs of 4-6-6-4 #3985 Cheyenne to Laramie over Sherman Hill, plus 4-8-4 #8444 in LA with 4449. 8444 Portland to Bend, OR then Portland to Cheyenne. Cab ride in 3985 & 8444.....90 Min...$44.95
- UNION PACIFIC STEAM (VOL 2) #844 RETURNS. First runs for the renumbered 4-8-4 #844 in July 1989. Freight trains Cheyenne to Omaha and return. Director's Passenger Train. 65 MPH pacing.....60 Minutes.....$39.95
- SPECIAL....Order both UP #1 and #2 (over 1800 miles of steam on the mainline) together.....(save $9.95).....$74.95
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- 819 ARKANSAS STEAM Cotton Belt Route 4-8-4 #819 runs from Pine Bluff to Fordyce and return in 1988. You see the preparations at the Shop, the firelighting, and all the action of the roundtrip. Pacing also. 35 Minute....$29.95
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JIM FARRELL entitled this study of Milwaukee Road box-cab electrics E25A and E50A at rest "Waiting for the End." The site is Deer Lodge, Mont., on Thursday, June 13, 1974, and the end for electrified mainline freight operation on the road's Pacific Extension electrification in Idaho and Montana is only two days away.

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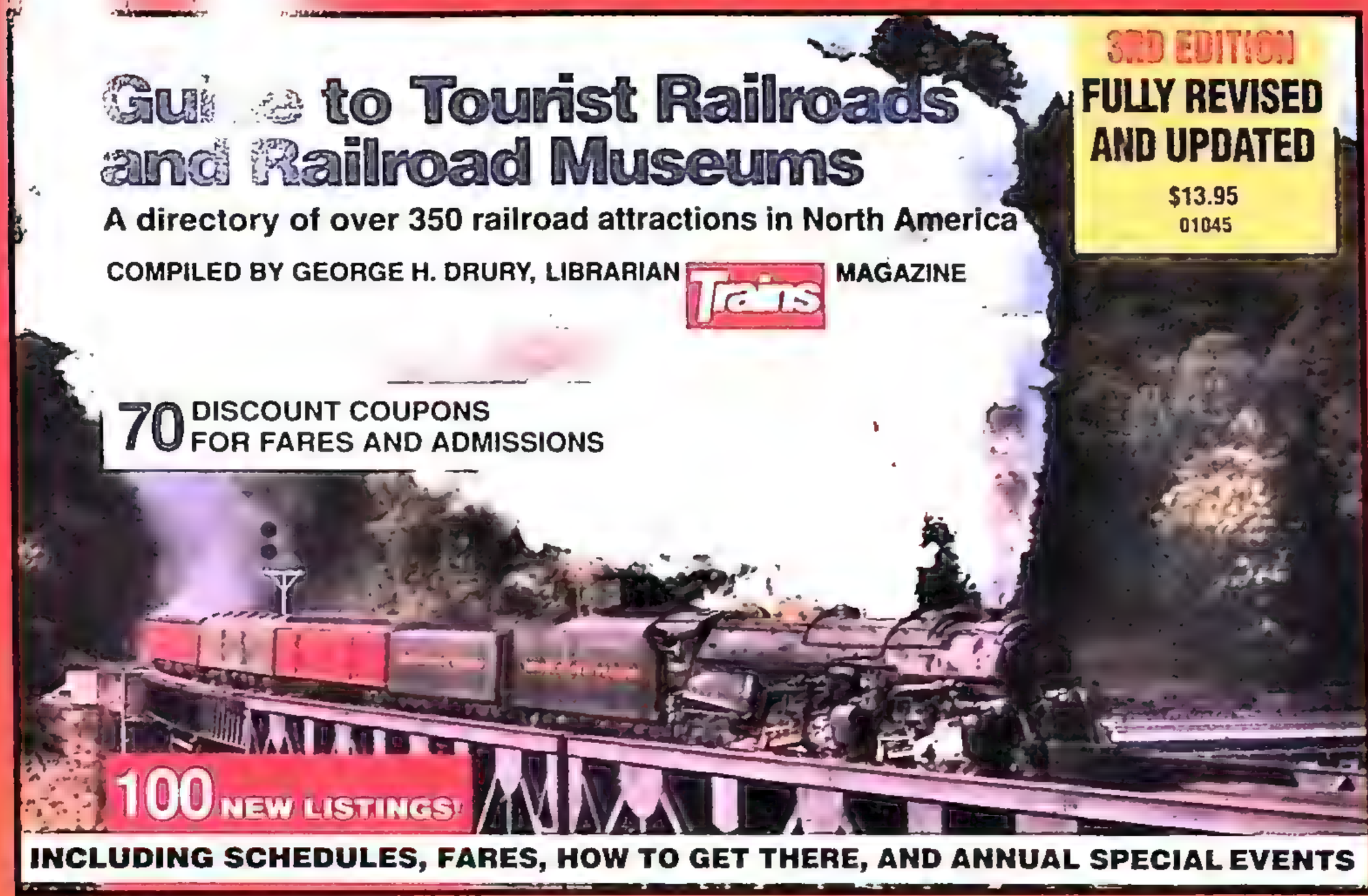

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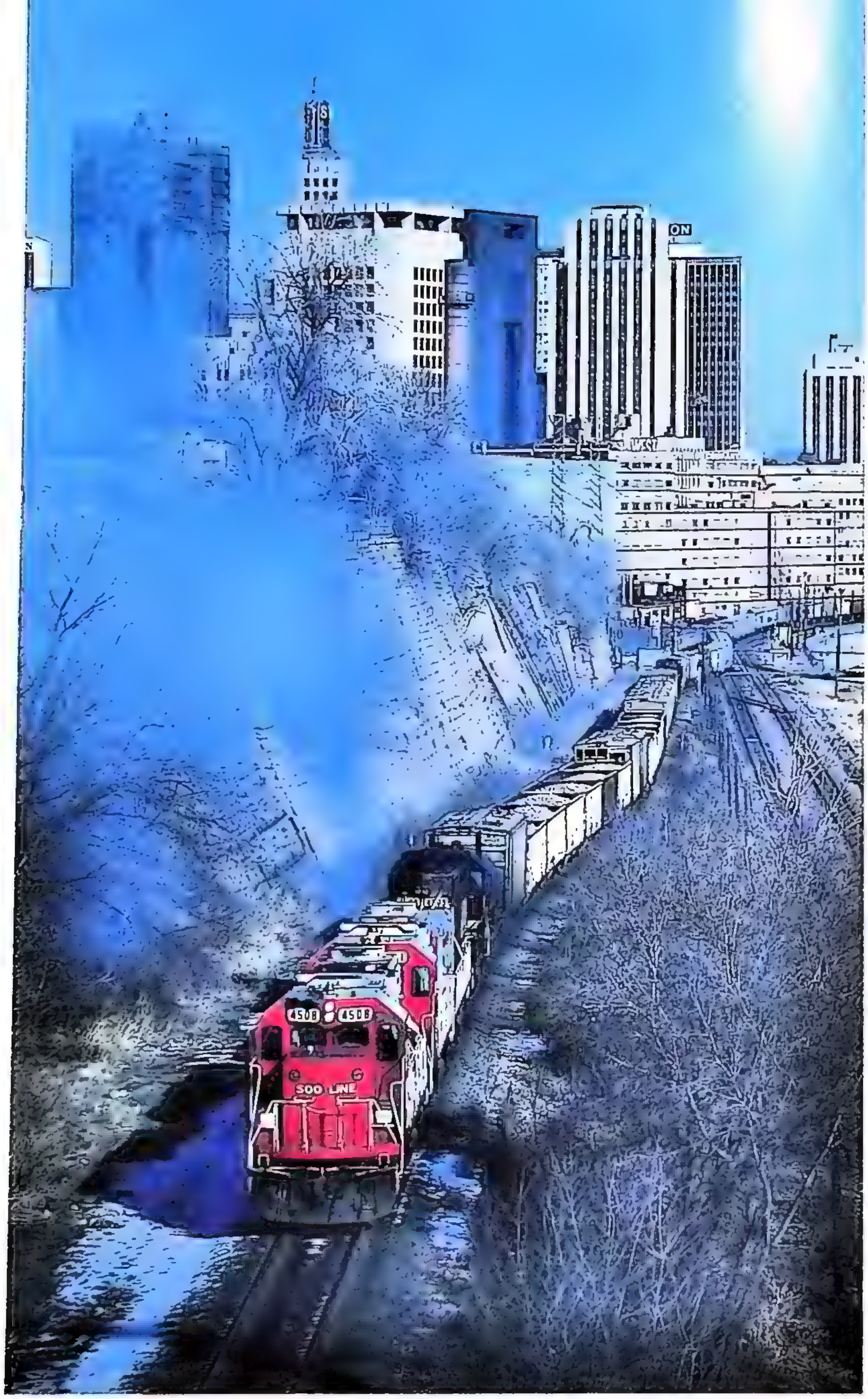
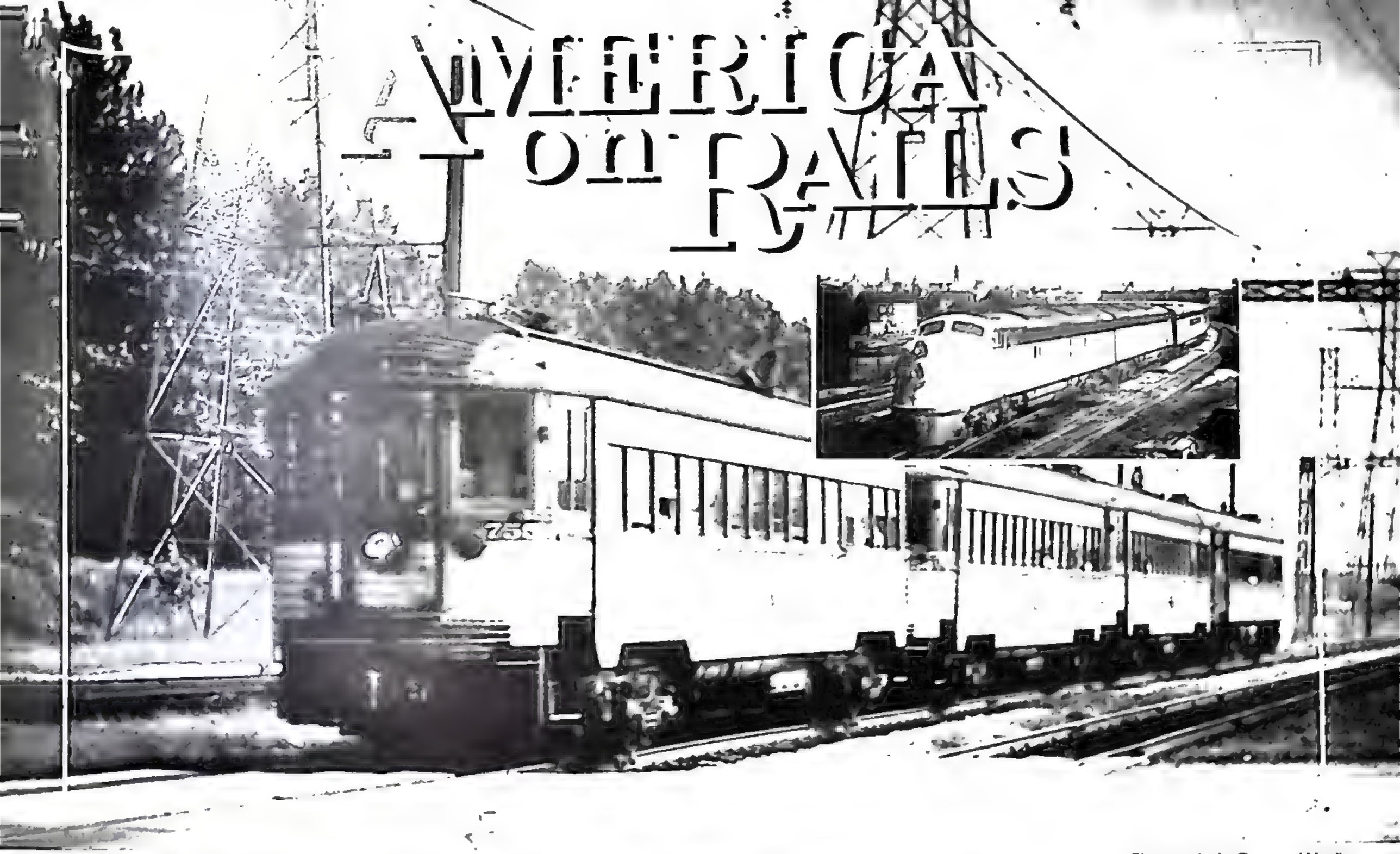


PICTURE SHOW

MIKE CLEARY employed a telephoto lens to place Soo Line train 605 against the backdrop of downtown St. Paul, Minn., as it climbed out of the Mississippi River valley on former Milwaukee Road trackage February 4, 1990, on its triweekly journey to Montevideo, Minn. Motive power was three ex-MILW GP38-2's—4508, 4511, and 4509—with fuel tender 4001 ahead of the trailing unit. ■



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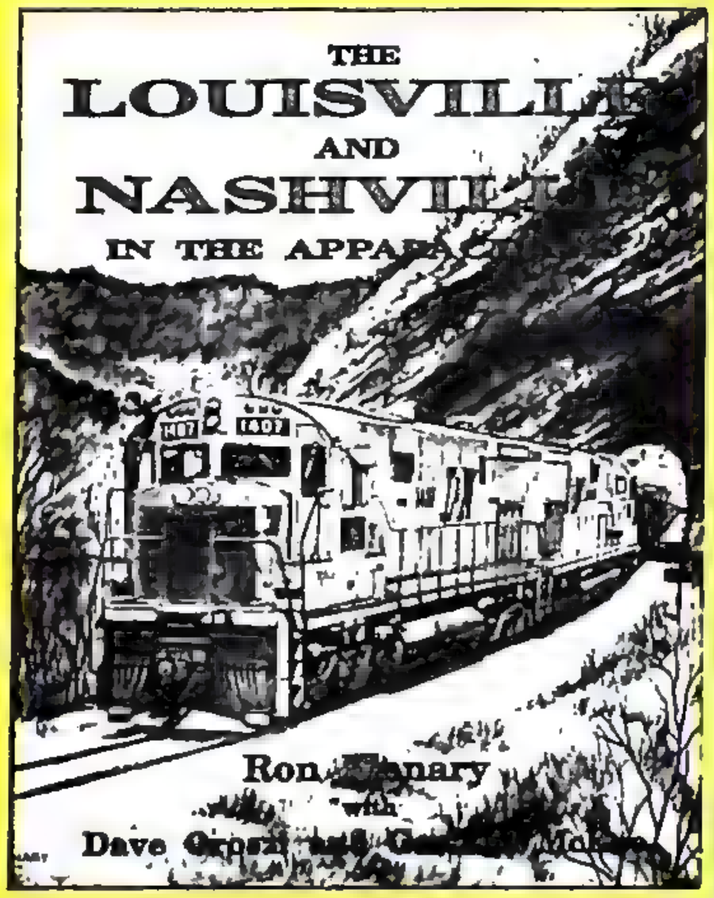

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BLACK-AND-WHITE

It was nice to see black-and-white photography get some attention in TRAINS ILLUSTRATED ["Black-and-White Photography: the Hidden Challenge," pages 20-25, December 1989 T.I.].

The choice of a camera is not nearly as important as the person behind it. A decent 6×6 twin-lens reflex can be obtained used for around $100; a 4×5 Graphic costs a bit more. The larger the negative, the better. Best to stay away from 35mm.

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Bruce Young
Cleveland, Ohio

RIDING ATOP THE CARS

The caption on pages 34-35 of February 1990 TRAINS ILLUSTRATED is in error. The switchman in the photo is most likely not standing atop Central of New Jersey GP7 1526, but is on the freight car coupled to the engine. When handling long cuts of cars around curves, the practice was for switchmen to "go high" (atop the cars) and spread out to pass hand or lantern signals to the engineer.

As a working enginemen on the Southern Pacific, I never saw a switchman atop an engine. With no roofwalks, the footing was poor, and the diesel engine emitted exhaust gases and hot air from the radiators. With

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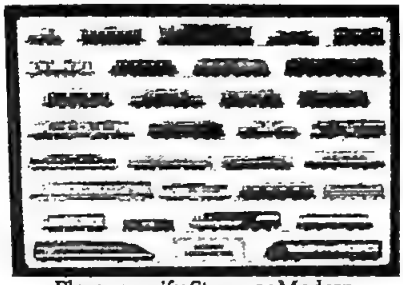

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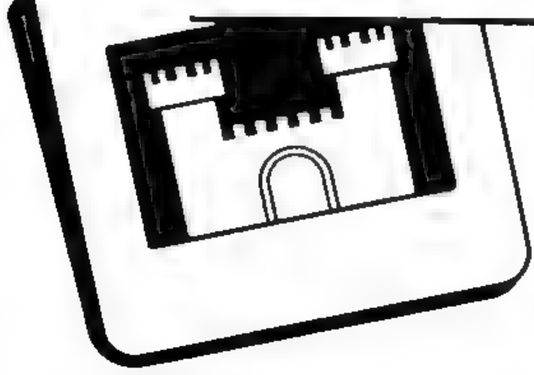

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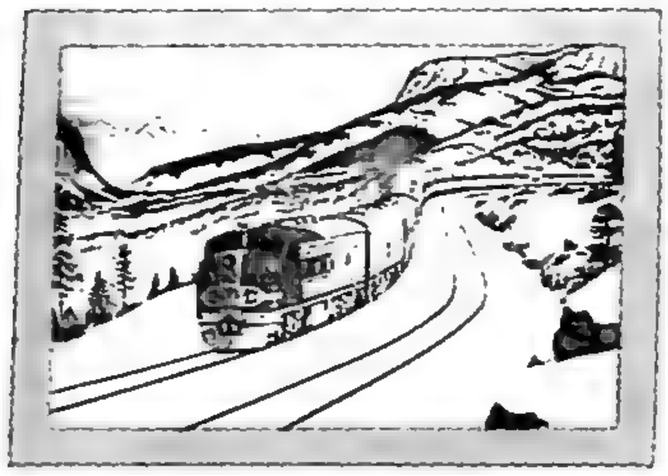

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John W. R[illegible]sa

Alta Loma, Calif.

FROM THE MENTOR

After having seen the Northern Pacific's "doodlebugs" firsthand, I very much enjoyed William D. Middleton's "Prairie Accommodations" [pages 44-50, May 1990 TRAINS ILLUSTRATED], along with the excellent cross-section of work by other photographers.

It's nice to be considered a mentor to a fellow pro like David Clark Wendt [pages 28-33, May 1990 T.I.]. One of the great things about being interested in trains and photography is that we can enjoy the images created by other people.

Richard Steinheimer

Sacramento, Calif.

WRONG-TOWN, N.J.

You moved the Winchester & Western Railroad (New Jersey Division) from Bridgeton to Bridgewater [pages 18B-18C, May 1990 TRAINS ILLUSTRATED].

Bridgeton, N.J., on the former Central of New Jersey's Southern Division, is the home of the W&W. Bridgewater Township sits astride the former CNJ main line, which is now known as the Raritan Valley Line of New Jersey Transit.

Tom Moran

Philadelphia, Pa.

In response to the question at the foot of page 18B of May 1990 TRAINS ILLUSTRATED, I must say: Not quite. A strict textbook critique of this otherwise excellent shot would mention the pole which appears to sprout from the cab of GP9 811, and the tree which likewise "grows" out of the top of the hood. The photographer could have tried to rearrange things by shooting from the right side of the street, but I suppose this is quibbling. The shot may not be "perfect" but it is a beauty, and that's what counts.

Robert Kryzak

Cody, Wyo.

FRISCO FACSIMILE

I've noted that the photo on page 17 of May 1990 TRAINS ILLUSTRATED ["Fallen Flags Album"], a picture by Johnnie M. Gray of a Frisco FA, was featured on the July 1954 cover of your sister magazine, TRAINS. Although the cover photo is cropped somewhat differently, it is unmistakably the same shot.

George F. Gross

Portland, Ore.

SOUTHERN'S TUNNEL, NOT L&N'S

The caption for the Louisville & Nashville coal train photo on page 54 of "Picture Show" [May 1990 TRAINS ILLUSTRATED] is incorrect. There is no tunnel on CSX Transportation's ex-L&N trackage at Chattanooga.

Contributing to T.I.:

This magazine depends upon its readers for most of the photos it publishes. A typical issue utilizes about 60 of them, and since sister magazines TRAINS and MODEL RAILROADER depend on the same photo files as sources to illustrate articles, there is a considerable market (by far the largest in the field of railroading) for the imaginative, industrious photographer. We can't promise acceptance, of course, because even the best photos may duplicate subject matter already in file or assigned. But we do look at each print and color slide submitted. When sending photos, please address your submission to the TRAINS ILLUSTRATED Editorial Dept. and provide a stamped, self-addressed envelope of suitable size for the return of the ones we cannot use.

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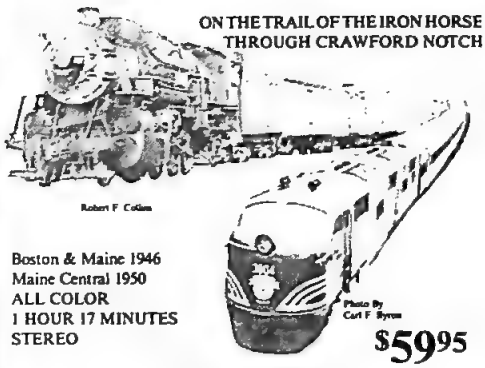

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Mark S. Womack

Chattanooga, Tenn.

HONORING YASHICA

In deference to a comment in "Final Frame" of May 1990 TRAINS ILLUSTRATED [page 66], I'll take my Yashica G 2¼-inch-square format camera over any Nikon, Canon, or Minolta 35mm single-lens reflex for black-and-white. And as for that silicon chip, the electronic shutter is a Japanese hex on the 35mm camera. Imagine having to rely on a $7 battery just to trip the darned shutter! What will they think of next?

Paul Swanson

Janesville, Wis.

WRONG MODEL

The TOFC train on page 27 of December 1989 TRAINS ILLUSTRATED ["An Allegheny Autumn"] is powered by B36-7's. Conrail does not own any B30-7's.

John P. Krattinger

Garden City, N.Y.

CHARTER SUBSCRIBER

I would have kicked myself if I hadn't become a charter subscriber to TRAINS ILLUSTRATED. This is a truly superb magazine, with photographs the likes of which I have never seen before. I renewed my subscription for two years instead of one, and would have for longer had I been able.

Kevin Pratt

Carson, Va.

I have been reading the comments about TRAINS ILLUSTRATED; many have been very critical of the magazine. I want you to know I think it's great. It looks good, and I renewed my subscription for two years.

Richard G. Hardy

Tulsa, Okla.

As a former subscriber to TRAINS, I was delighted to discover that TRAINS ILLUSTRATED is now on sale across the United Kingdom. The nit-pickers astound me. Your new quarterly is simply superb; the seasonal pictures are a particular delight to this foreigner. Please keep it just as it is!

Alan Maitland

Durham City
England

Like many, I pooh-poohed the idea of another railroad magazine—that is, until I saw the February 1990 TRAINS ILLUSTRATED.

Most remarkable was the article on aerial rail photography ["Why Aerial Photography," pages 20-29]. Why didn't somebody think of this sooner? Why didn't I? In the

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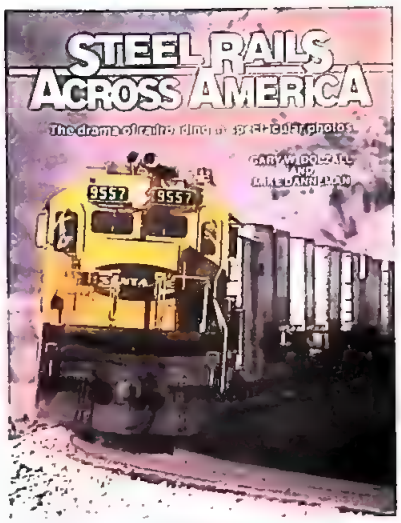

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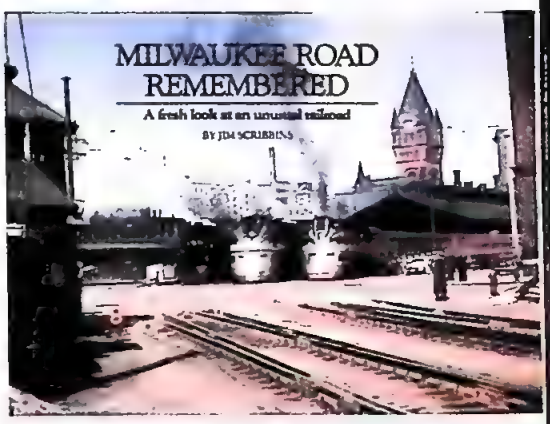

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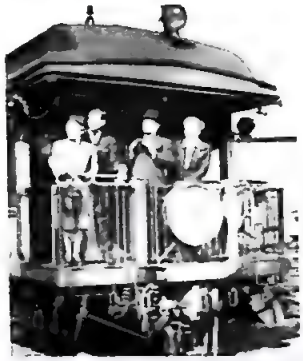

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Dick S[illegible]er

Dover, Del.

I am writing to you in praise of your magazine. I recently subscribed to TRAINS ILLUSTRATED, from the September 1989 issue. I am very pleased with the detail and excellent photography. I am an avid train buff, and I do subscribe to your sister magazines.

Glenn M. Gehringer

Pittsburgh, Pa.

Your venture, TRAINS ILLUSTRATED, is a true gem. The quality of the photographs and production is outstanding. The crisp photos and concise comments are readable and rereadable. Features such as "Action at Inman" [pages 8-9, February 1990], the spectacular air photos ["Why Aerial Photography?" pages 20-29, February 1990], and the Western Pacific F's ["WP's F Units in Work Clothes," pages 36-43, February 1990] are rare treats. The David Plowden shot [pages 34-35, February 1990 "Fallen Flags Album"] is what black-and-white photography is all about.

One piece of constructive criticism for your advertisers and their agencies: Would that the quality of the advertising came even close to the quality of the editorial material.

Charles Hinrichs

Hopkinsville, Ky. ■

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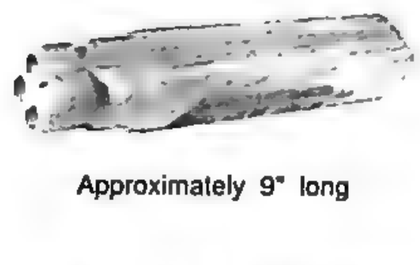

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NEXT IN TRAINS illustrated

Roger M. Ingbretsen, a self-taught freelance writer and photographer, produced a book in 1988 [Hundman Publishing] entitled "Spectacular Railroad Photography," which explained his penchant for shooting photos under other than optimal lighting conditions and presented the excellent results. In the next issue of TRAINS ILLUSTRATED (which will be published in October 1990 and carry a cover date of December 1990), Ingbretsen follows this theme in his full-color "A Photographic Adventure," in which he stresses that taking advantage of weather elements helps in making a photo. Ingbretsen lives in Spokane, Wash., so his subjects are Pacific Northwest railroads. Complementing this feature will be color in Ohio from Dale Yoder and black-and-whites from across the country by onetime rail photo magazine publisher John Taibi. These will be joined by regular features "Fallen Flags Album," "The Pioneers," and "Picture Show," as well as the first reader-contributed installment of Associate Editor Paul Schneider's new regular feature "Through Your Eyes," of the theme "open door."

DECEMBER 1990 issue on sale OCTOBER 9

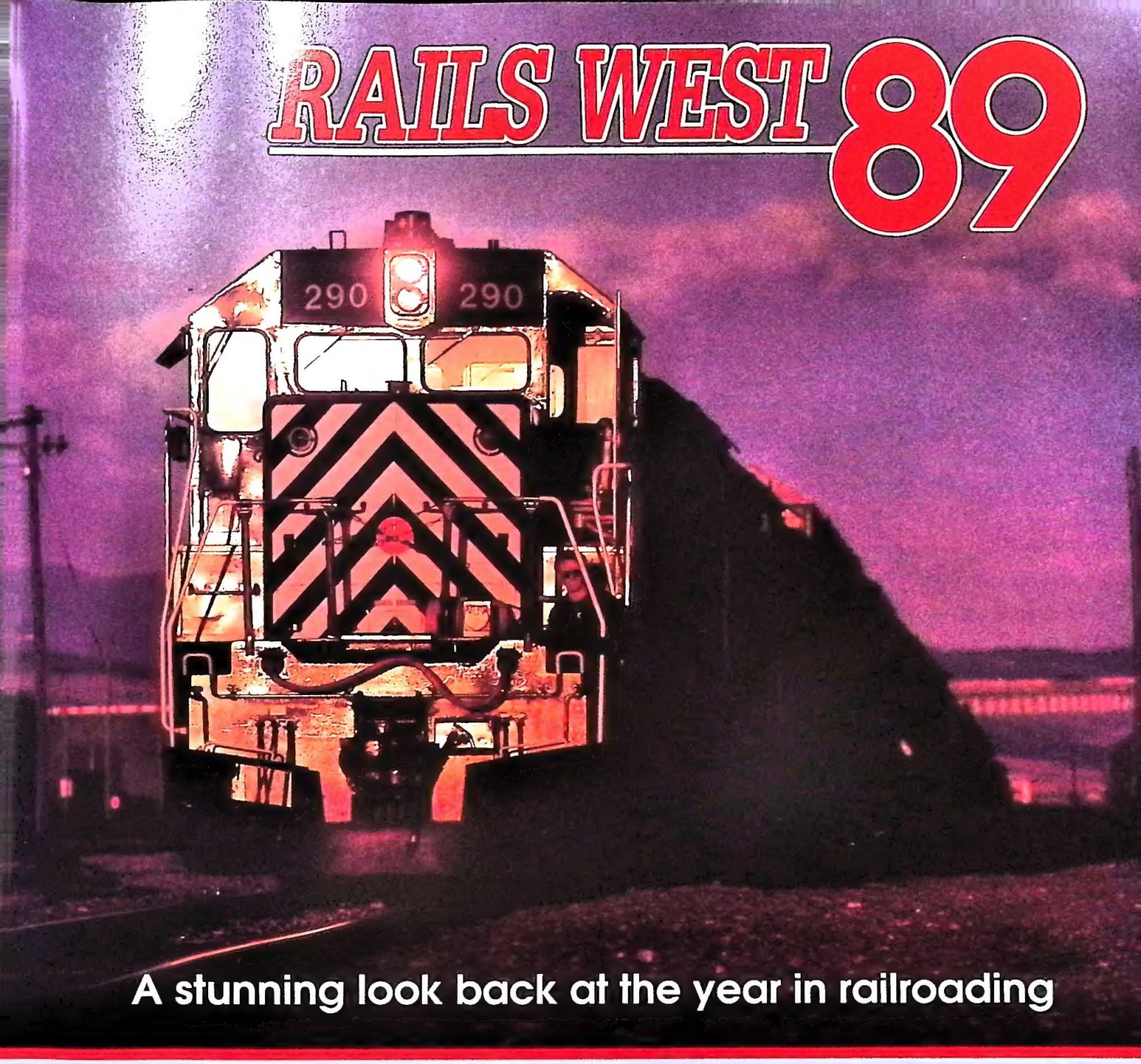
Robert R. Harmen.

FINAL FRAME

WAITING FOR 1 HORSEPOWER

Not to worry. This is not a near-miss at a grade crossing. What we have here in Fremont, Nebr., on December 17, 1989, are two Dash 8-40C's of a Union Pacific freight from North Platte to Council Bluffs, Ia., which, having set out two Chicago & North Western GP50's and cars for Chicago, and recoupled to the Council Bluffs cars, are pumping up the air in the brake system. In other words, the train is standing still. Meantime, before 8000 General Electric horsepower are ready to head for Omaha, there is time for 1 local horsepower to be led across, lowered gates or not. What photographer Bob Harmen wasn't quick enough to shoot just before this, however, is something else: A boy "hell bent for leather" on a dirt bike hit the crossing too fast, draping himself over the lowered gate briefly as his bike continued across the tracks! Unhurt but embarrassed, he grabbed his bike and left.—J.D.I.

RAILS WEST 89



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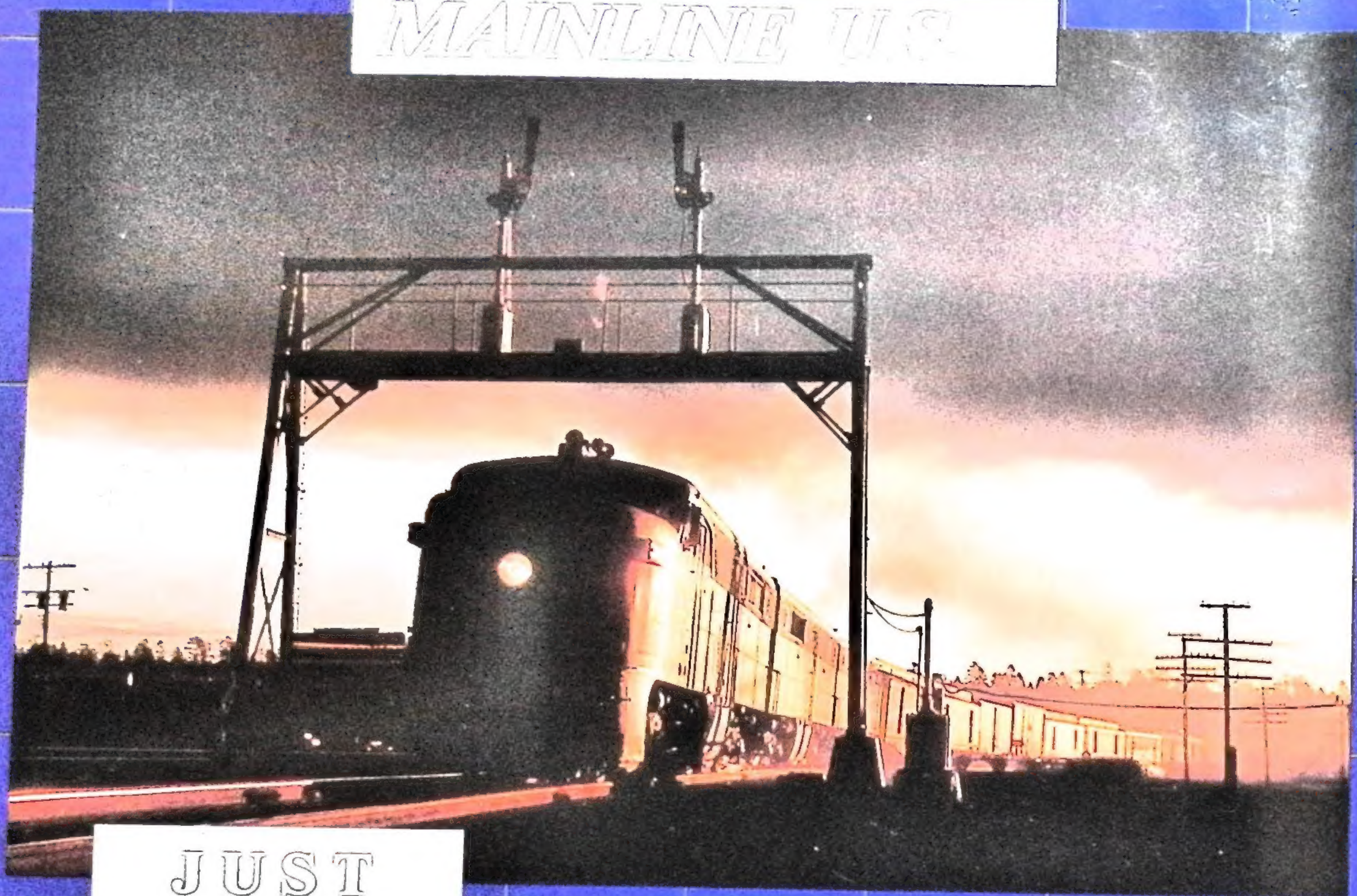

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